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THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Eleventh Year—Number Eleven.

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ORGAN BUILDERS MEET IN RESPONSE TO CALL

CONTRACT DRAFT CHANGED

Meeting at Buffalo Sept. 25 Discusses Objections to Certain Features of Draft—Will Submit Modified Form to Members.

A special meeting of the Organ Builders' Association of America was held at Buffalo Saturday, Sept. 25, to consider a number of important changes in the form of the universal contract adopted at the regular session of the association, held in New York late in July. As a consequence of this special meeting the church contract form adopted in New York was approved after several modifications in line with suggestions from the membership throughout the country had been incorporated in the draft. The newly-proposed form will be sent to every member of the association, together with a report of the proceedings at Buffalo, for consideration and approval.

The session was held at the Hotel Lafayette, in accordance with a call issued Sept. 11 by M. P. Möller, president of the association. Fifteen members were present, with Mr. Möller in the chair. There was a full discussion of the church organ contract and similar discussion and action was taken as to the theater contract draft. The meeting proved to be harmonious and the discussions were constructive.

Ever since the New York meeting of the association there has been discussion of the draft, which was made originally by George W. Pound, general counsel of the Music Industries Chamber of Commerce, under instructions from the organ builders at their Pittsburgh session in August, 1919. Some changes were made in this draft by the committee appointed for the purpose. When copies of the proposed contract were mailed to various members criticism of certain features arose, including the provisions for payments, etc. As a result of extended correspondence with various members, President Möller decided to reopen the question by calling the special session. It is believed that the draft as amended will prove acceptable in its main points and that a contract satisfactory to a large majority of the membership will be completed within a short time.

DEATH OF HENRY D. KIMBALL.

Well-Known Boston Organ Builder Passes Away at His Home.

Henry D. Kimball of the Kimball-Frazee Organ Company of Boston, passed away at his home at Roxbury, Mass., Sept. 8.

Mr. Kimball was a native of Maine. Moving to Boston in early life, he entered the employment of the Hook & Hastings Company. About thirty years ago he made a change and connected himself with the Hutchings & Plaisted Company, remaining with this well-known house through its many changes and varied names until he, with E. E. Smallman and L. H. Frazee entered into copartnership under the firm name of Kimball, Smallman & Frazee. Upon the retirement of Mr. Smallman two and a half years ago he continued the business with Mr. Frazee up to last February, when illness of a serious nature forced him to retire.

Mr. Kimball had almost reached his sixty-ninth year. He was a large-hearted man, and a good mixer. He was a member of the I. O. O. F. His lodge associates conducted the funeral services at his home, which was on that occasion filled to capacity with friends, who came to pay tribute to his memory and to extend their sympathy to the bereaved family, consisting of the widow, one son and one daughter.

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THE ORGAN IN THE FOREST.



Herewith is presented an unusually interesting console picture—that of the latest outdoor organ, known as "The organ in the forest." It is the keyboard of the three-manual instrument just completed by the Austin Company for the Bohemian Club of San Francisco in the club's redwood

forest in Sonoma county, California. The picture shows the organists who took part in the opening recitals given on the instrument. From left to right they are: Top, Edwin H. Lemare, Benjamin Moore, Humphrey J. Stewart (seated), Uda Waldrop and Wallace A. Sabin.

CIVIC ORGANIST AT CAPITAL.

Miss Edith B. Athey Engaged for a Second Season to Give Recitals.

Announcement is made that Washington, D. C., is to have for the second season a civic organist. The community center department of the public schools started the work last season by making it possible to have a series of public recitals on the Skinner organ in the auditorium of the General Civic Center, Central High School, the first and third Tuesday evenings of each month from October to June. There were seventeen recitals during the season. Miss Edith B. Athey, organist of the Hamline M. E. Church, was chosen for the work and will again be civic organist.

The programs were well chosen, with attractive program notes, and the assisting artists who contributed their services rank among the best in the city. Public musical appreciation has been promoted and the second season starts with growing enthusiasm.

Besides being a capable recitalist, Miss Athey is a member of the musical faculty of the public schools, teaching in the junior high schools and grammar schools, and her training along these lines fits her especially for serving the public in an educational as well as artistic manner.

Birthday Party for Lemare.

Edwin H. Lemare, San Francisco's municipal organist, was the guest of honor at a surprise birthday dinner given by Mrs. Lemare at their home Thursday evening, Sept. 9. Friends of Mr. Lemare were invited and while all of it was a pleasant surprise to the musician, nothing gave him greater joy than the first playing of his recently composed violin solo, which was given a splendid interpretation by Hether Wismer.

C. WENHAM SMITH IS DEAD

Well-Known Organist and Composer Was a Founder of A. G. O.

C. Wenham Smith, 69 years old, for many years a well-known organist, died Sept. 6 in the Newark (N. J.) Memorial Hospital after an operation. He had been ill for the last four years, and some time ago he returned from Maine to his home to face the operation.

Mr. Smith was born in London and in 1872 became organist at St. George's Cathedral, London. He was brought to this country by the late Mgr. Doane of St. Patrick's Cathedral of Newark. He was organist at the B'Nai Zieshuruf Temple, where he had remained for the last twenty years. Four masses, songs, and a concert overture, "The Crusader," are especially well known among his compositions. He was a founder of the American Guild of Organists.

Plays New Four-Manual Steere.

Professor James T. Quarles of Cornell University played a recital on the new four-manual Steere organ, just completed in the Asbury Methodist Episcopal Church at Scranton, Pa. The organ is one of great beauty, and its splendid qualities were displayed with taste and discretion. The program was as follows: Toccata and Fugue in D minor, Bach; "Musette en Rondeau," Rameau; "Ave Maria," Arcadelt; Chorale in A minor, No. 3, Franck; "Arielle," Bonnet; Prelude to "Le Deluge," Saint-Saens; "Lamentation," Guilmain; Concert Piece, Parker; "Will o' the Wisp," Nevin; Evening Song, Stebbins; "Allegro Giubilante," Federlein.

Charles F. Hansen of Indianapolis, the well-known blind organist who has long presided over the organ in the Second Presbyterian Church of that city, was in Chicago in September to spend a few days with his brother, who is seriously ill. Mr. Hansen returned to Indianapolis Sept. 4.

DAY OF ORGAN RECITALS AT LOCKPORT FESTIVAL

AMERICAN PROGRAMS GIVEN.

Clarence Eddy, Clarence Dickinson, Harland W. D. Smith and Bessie Foreman Bevitt Heard in Great Musical Event.

A day of organ music on Sept. 9 was one of the great features this year at the National American Music Festival, held annually at Lockport, N. Y. The artists who took part were Clarence Eddy, Clarence Dickinson, Harland W. D. Smith and Mrs. Bessie Foreman Bevitt. The inclusion of this feature puts new interest into the festival and will attract to it in the future organists from many points.

This is the fifth anniversary of the festival and it is the first time that the organ has been accorded a place on the program. The success of the recitals and the enthusiastic interest of the large audiences are sufficient to insure a hearing for the organ in future years.

The festival is doing a good work and as the interest widens (artists and composers from thirty-six states were heard this year) and as the standard both of composition and performance continues to rise, there can be no doubt of the benefit to American music and musicians.

The day of organ recitals was opened at the First Methodist Church with a program by Mr. Smith, who is organist and choir director of the First Methodist Church of Lockport at one of the best-known organists in pianists of New York state. Mr. Smith played as follows: "Pagan," Harry Alexander Matthews; "Spring Song," G. Waring Stebbins; "March of the Gnomes," from the suite "In Fairyland," R. S. Stoughton; "The Holy Night," Dudley Buck; "Scherzo Pastorale," G. H. Federlein; "A Song," Mammy," R. Nathaniel Dett; "Laudate Dominum," Charles A. Sheldon.

Following Mr. Smith Mr. Dickinson played a program which contained his new "Storm King Symphony" and the following other compositions: "Allegro," from Sonata I, Horatio Parker; "Con Grazia," George W. Andrews; "Revery," Clarence Dickinson; "Oriental Sketch," Arthur Bird; "Minuet," W. C. E. Seebodeck; "Berceuse," Clarence Dickinson; "Toccata," Harry B. Jepson.

Mrs. Bevitt opened the afternoon with this program: "Pastoral Suite," Clifford Demarest; "Sunset and Evening Bells," Gottfried H. Federlein; "Fancies," Bevitt; "Suite," James H. Rogers.

At 4 o'clock Mr. Eddy was heard in this program: "Prelude and Fugue in E minor," William H. Oetting; "In Summer," Charles A. Stebbins; "In Springtime," Lucien G. Chaffin; "Second Suite, Op. 25," Edward Shippen Barnes; "A Song of Consolation" and "A Song of Gratitude," Rosseter G. Cole; "Good Night," and "Good Morning," Stanley T. Reiff; "Nuptial Benediction," J. Frank Frysinger; "Concert Caprice" (dedicated to Clarence Eddy); George E. Turner; "Will o' the Wisp," Gordon B. Nevin; "Neptune" (from the Suite "Sea Sketches"), R. S. Stoughton.

The programs, like all those given at the Lockport festival, were exclusively of American works and those who had the privilege of hearing the performers were impressed with the variety and merit of the organ music produced at the present day in the United States.

Charles D. Irwin, the Boston organist, spent a few days in Chicago in September, departing for Boston Sept. 22. Mr. Irwin is a former Chicagoan and has many friends in this city. He succeeded Clarence Eddy as organist at the old First Presbyterian Church and was a resident of Evanston for some time.

Miss Katherine H. Flynn, formerly of Rockford, Ill., who has spent the last year in California, has gone to Ontario, in that state, to become organist of the California Theater, where she will preside over a new Estey organ.

MIAMI UNIVERSITY
OXFORD, O.
LIBRARY

C. S. LOSH MADE HEAD OF MIDMER COMPANY

NEW BLOOD FOR OLD HOUSE

James E. Bennet, President of Babcock Printing Press Company, on Directorate of Concern—Midmer and Light Remain.

An important change affecting one of the old and prominent organ building concerns of the country is made known in the announcement that C. Seibert Losh has been elected president of Reuben Midmer & Son, Inc., of Brooklyn, N. Y. At the same time George E. Losh becomes vice president of the company and James E. Bennet a director. Reed Midmer remains as a director and James G. Light retains the position of secretary and treasurer.

Situated in the metropolis, with a well-equipped factory at Merrick, Long Island, the Midmer Company expects to make pronounced increases in its business under the new leadership. Mr. Losh is well-known to organists and builders in all parts



C. SEIBERT LOSH.

of the country. For a long time he was connected with M. P. Möller and represented that firm in New York. For the last two years he has been in business for himself. His twenty years' experience in the design and adaptation of organs will be an invaluable acquisition to the organization. It is said that he has arranged the details of over a thousand organ installations. Among important innovations attributed to him are the pneumatic octave duplexing which has come into general use and the synthetic mixture, from which principle a considerable new synthesis of organ tone has become possible.

George E. Losh was graduated from Pratt Institute, Brooklyn, in 1912, in the department of machine design and has been connected with his brother in New York as manager of construction and service in the business there.

James E. Bennet is a brother of former Congressman William S. Bennet, and is president of the Babcock Printing Press Company, which is the largest manufacturer of printing presses. He has for years taken a keen interest in the affairs of other large organ companies and brings to this company matured judgment and rare business and legal experience.

James G. Light and Reed Midmer have been identified with this business for years and credit is due to them for the high standing enjoyed by the company and the large business done by this firm in the cities of New York and Philadelphia especially.

At the present time a large four-manual Midmer organ is being installed in the high school on Jersey City Heights. They have just completed a notable four-manual with echo, harp and chimes in All Angels' Episcopal Church, New York City, where the music has been famous for

many years and where Harry Woodstock is organist.

Following the example of the Steinways, ten years ago the Midmer Company moved from the congested city to Long Island, where a modern factory was erected.

CHIMES IN DEAGAN'S TOWER

Westminster Bells Installed at Factory Where They Are Made.

J. C. Deagan, the Chicago chime maker known wherever modern organs are known, has hit upon the scheme of trying his best wares on the neighborhood before they are delivered to purchasers. Mr. Deagan's large factory building in Ravenswood, along the tracks of the Chicago and Northwestern Railway, is distinguished architecturally by a fine tower. In this tower Mr. Deagan has placed a set of his Westminster tower chimes, electrically operated. These chimes will go to one of the large Catholic churches of Chicago as soon as the edifice is ready for them. Meanwhile they toll the hour and the half and quarter hours in the Deagan building. The bells have elicited a great deal of comment, and from all those who appreciate chimes this comment has been favorable. The feeling is that Mr. Deagan has made Ravenswood seem more like an English cathedral town than anything else.

The tower chimes have been perfected after five years of work and the electric mechanism and the tubular bells have been made such a success that the demand for them from all parts of the country is large.

In addition to the tower and organ chimes Mr. Deagan is busy manufacturing percussion instruments for army and navy bands on orders of the United States government. All percussion instruments used by the government have been made exclusively at his factory since last spring.

LARGE SCHEDULE FOR YON

Will Play in the East, South and West—To Europe Next Summer.

Pietro A. Yon is making up an elaborate schedule for his recital season and the demand for this artist seems greater than in past years in all parts of the country. The month of October will be devoted by Mr. Yon to New York and the New England states, so that he will not be far from home. In November and December he will make a trip South. January and February recitals will be booked in New York and the middle Atlantic states. March and April Mr. Yon will make his way west, playing in the central states, both east and west of Chicago. Then he will go to the Pacific coast again, spending May and June there. Mr. Yon plans to go to Europe next summer, for the months of July, August and September.

Many Organs Being Modernized.

The Von Jenny Pipe Organ Company of Flushing, L. I., is busy on a number of jobs in which organs are to be modernized and enlarged. The three-manual in St. Michael's Church at Flushing, the three-manual of St. Charles Borromeo's Church in Brooklyn, the two-manual in St. Bartholomew's at Elmhurst, N. Y., and the organs in St. Leo's Church, Corona; St. Mary's, Roslyn; St. Lawrence's Church, Sayville, and a number of others are being enlarged. Mr. Von Jenny has planned extensive alterations for his factory at Corona to enable him to take care of the business offered.

Charles Heinroth, organist of Carnegie Music Hall at Pittsburgh, has returned to his work for the season after a vacation spent at Atlantic City. Mr. Heinroth has recovered from the severe attack of neuritis which he suffered early in the summer and even the annual attack of hay fever which afflicts many estimable men such as Mr. Heinroth made its visitation a little less severe than usual.

Samuel W. Bahr has severed his connection with the Reuter Organ Company of Lawrence, Kan., after a long connection with that concern. Mr. Bahr sold the first organ for the company in 1917 and has traveled extensively in his work. He has made no definite plans for the future, but continues to make his home at Lawrence.

ORGANISTS IN THEATERS WIN A LARGE INCREASE

STRIKE ENDS IN A VICTORY

Chicago Players Who Were Out Since July 5 Return Sept. 13 and Henceforth Receive from \$1.75 to More Than \$2 an Hour.

Moving-picture theater organists in Chicago won a long fight for increased salaries when a settlement of their strike was reached Sunday, Sept. 12. The next day the organists and the orchestra players in these houses all returned to work after a walkout which had been in force since July 5.

The settlement gives the organists an advance in their remuneration which is actually from 43 to 49 per cent, depending upon the hours of work and the admission prices charged by the theaters concerned. The scale now will be from \$1.75 to a little above \$2 an hour. This, it is said, is the highest scale paid in the United States. Salaries in New York are the second highest, according to the same authority. Of course, in both cities there are large and prominent theaters which pay their organists more than the union scale.

The organists are elated over the terms of the settlement and over the success of their fight. They have gone back to their work refreshed after a rest during the hot months, and as a consequence of the higher scale hope soon to replenish their depleted pocketbooks.

The Chicago Organists' Club at its last meeting, held Sept. 22, reported that it was now almost a 100 per cent organization so far as the theater organists of Chicago are concerned.

Norton to Marry Mrs. Ryerson.

Pulpit and organ loft will co-operate more than ever at St. James' Episcopal Church in Chicago after this month. Some time in October will take place the marriage of Mrs. Violet Ryerson, daughter of Dr. James S. Stone, rector of St. James', to John W. Norton, organist and choirmaster of the church. Mr. Norton has presided over the organ and choir at this famous North side church since Clarence Dickinson went to New York, except for the period in which he was in the navy, during the war. Mr. Norton is the latest in the line of famous organists here, which has included, in addition to Dr. Dickinson, Dr. Peter C. Lutkin and Dudley Buck. Mr. Norton is the dean of the Illinois chapter of the A. G. O. and one of the most popular and active of the younger generation of Chicago church musicians.

Albert F. McCarrell, organist and director at the Second Presbyterian Church of Chicago for thirty years, has so far recovered from his recent severe illness that he was able to resume his place at the organ in September. A good rest during the summer has caused a pronounced improvement in Mr. McCarrell's condition. His place while he was ill was taken by Miss Florence Hodge, formerly of Christ Reformed Episcopal Church, which has been torn down to make way for another automobile emporium on Michigan avenue.

Harold Tower has returned to his work at St. Mark's Pro-cathedral at Grand Rapids, Mich., after a delightful vacation spent in going down the St. Lawrence River, with two weeks on an island in Maine and a return trip by way of New York. He was absent from Grand Rapids six weeks.

THE DIAPASON.

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ALICE R. DEAL
CONCERT ORGANIST
4359 West End Avenue, CHICAGO
Telephone Columbus 6102

WANTS IN ORGAN WORLD

WANTED—COMPETENT ZINC pipe maker, to take charge of zinc department. Good prices and favorable working conditions. Also metal pipe makers wanted. Address HENRY PILCHER'S SONS, 908-920 Mason avenue, Louisville, Ky.

WANTED—SEVERAL GOOD metal pipe makers. Very good wages; permanent position; every facility in modern factory. Apply: RUDOLPH WURLITZER MANUFACTURING COMPANY, North Tonawanda, N. Y.

WANTED—UNUSUAL OPPORTUNITY. Positions for two young men, under 35 years of age, with from five to ten years' organ experience, one as a console builder and the other as a chest-maker. We want first-class men, willing to consider the future as well as the present, and able to teach others and develop their departments. K 4, The Diapason.

WANTED—ORGANIST AND CHOIRMASTER for Episcopal church in small, rapidly growing western city. Must give value of instrumental instruction for most of income, as church salary at present is small. A truly splendid opening for a good teacher. Church position will develop rapidly. Address K 2, The Diapason.

WANTED—IMMEDIATELY. THOROUGHLY experienced organ builders. Chest makers, \$45 per week, forty-eight hours' work, overtime paid for extra work. All-around employment to the right man. Address THE VON JENNEY PIPE ORGAN COMPANY, Corona, L. I., N. Y.

WANTED—SKILLED WORKMEN IN every department; also apprentices. Unparalleled opportunities. Investigate. W. W. Kimball Co., California boulevard and Twenty-sixth street, Chicago. Apply to Superintendent Organ Department.

WANTED—TUNER AND GENERAL repair man by high class firm for work in tuning and repair service maintained in New York City and vicinity. Good pay and desirable position for a willing and industrious man. K 6, The Diapason.

WANTED—CAPABLE FLUE AND reed voicer by an old established house requiring first-class results. Good pay and a permanent position with agreeable working conditions await the right man. Factory in the East. K 5, The Diapason.

WANTED—TO BUY TUBULAR PNEUMATIC and electric organs, two-manual. Address WILLIAM LINDEN, 1637 Vine street, Chicago, Ill. Telephone, Diversey 2654.

WANTED—METAL PIPE MAKERS by one of the leading firms in the East. Apply in the first instance to Albert E. Lloyd, 11 Hanover street, Elmhurst, New York City.

WANTED—SKILLED REED AND flue pipe makers and voicers, desiring to make a change, will learn something to their advantage by addressing K 3, The Diapason. (1).

WANTED—TWO METAL PIPE MAKERS, one zinc and one reed worker. Good wages and steady employment. Excellent opportunity for the right men. Address J 2, The Diapason.

WANTED—ORGANIST WITH church, theater and recital experience, desires municipal or other permanent concert position. Large repertoire memorized. Address J 3, The Diapason.

WANTED—THREE GOOD USED two-manual and pedal pipe organs. HENRY C. JHRIG, 2960 West Liberty avenue, Pittsburgh, Pa.

WANTED—SKILLED WORKMEN IN every department, highest wages, steady work. GEORGE KILGEN & SON, 3825 Lacrosse avenue, St. Louis, Mo.

WANTED—THOROUGHLY EXPERIENCED organ erectors and finishers. AUSTIN ORGAN COMPANY, Hartford, Conn.

FOR SALE—THREE-MANUAL ELECTRIC, divided, thirty-six stops. Three adjustable great, four swell, two choir. Direct current blower. No case or display pipes. Address C. BROWN, 4539 North Richmond street, Chicago, Ill. Organ in St. Paul's Cathedral, Detroit, Mich.

FOR SALE—WE HAVE FOR IMMEDIATE DISPOSAL a thirty-seven-stop, three-manual tracker action pipe organ with electric blower. Apply W. B. MILNER, 507 Fifth Avenue, New York City, for particulars.

OPPORTUNITY—FOR A THEATER organ registrator or Automatic Piano man. Must be an A. man and willing to invest a small sum to take partnership with all-around organ repairman and tuner possessing a big shop. Bernard van Wyk, 256 North Hobart street, Philadelphia, Pa.

**LARGE OUTDOOR ORGAN
FOR GREEK THEATER
AT UNIVERSITY OF VIRGINIA.**

Moller Factory Has Contract to Install Instrument at Charlottesville which has Required Careful Study.

The University of Virginia, Charlottesville, Va., has placed an order with M. P. Möller of Hagerstown, Md., for the construction of a large three-manual organ to be installed in the new Greek Theater at the university. This is the first open-air theater to be built in the East. The changeable climate made designing of the organ a difficult task, and the construction of the organ chambers for the protection of the organ parts as well as the proper deflection of tone required careful study. The organ chamber will be built of reinforced concrete, with double swell shades, the outer ones being made of steel to afford protection to the organ when not in use. The console will be on castors and will be placed on the open-air stage when the organ is used and in the organ chamber at other times.

The action of the organ will be electric throughout, of a special design perfected at the Möller factory and used in several large organs recently installed, which has won commendation because of its simplicity, reliability and quick response. The specifications of the organ follow:

GREAT ORGAN.
Open Diapason, 16 ft., 73 pipes.
Stop Diapason, 8 ft., 73 pipes.
Grand Flute, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Tuba Major, 16 ft., Tuba, 8 ft., and
Clarion, 4 ft., 85 pipes.
Chimes, 20 notes.
(All stops except Numbers 1, 2 and 3 in Choir swell-box.)

SWELL ORGAN.
Tibia Clausa, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Cornet, 3 rks., 219 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.
Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 notes.
Doppel Flöte, 8 ft., 73 notes.
Dulciana, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 notes.
Piccolo Harmonique, 8 ft., 61 pipes.
Euphonium, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 41 pipes.
Violin (from No. 1), 16 ft., 32 notes.
Octave (from No. 34), 8 ft., 32 notes.
Piano (from No. 45), 8 ft., 32 notes.
Soft Flute, 8 ft., 32 pipes.
Tuba (from No. 1), 16 ft., 32 notes.
Tuba (from No. 11), 8 ft., 32 notes.
Trombone, 16 ft., 32 pipes.

As power was considered a great essential in this instrument, because it is to stand outdoors, the specifications were made with this in mind, and many of the softer tones were omitted.

Besides the speaking stops, there are nineteen couplers and twenty-one combination pistons. Of the latter five affect great and pedal stops, five swell and pedal, five choir and pedal stops, three pedal stops and three of them the entire organ.

Clarence Eddy Back in Chicago.

Clarence Eddy has returned to Chicago after his trip East, on which he visited Boston, New York, Hartford, Greenfield, Mass., his birthplace, and other cities, and played at the Lockport festival. One of his visits was to the home of Charles D. Irwin in Boston, where he played the fine Steere three-manual installed there. Sept. 17 Mr. Eddy gave the opening recital at the First Methodist Church of Chicago Heights on a Hinners organ over which Miss Mary E. Townsend, one of his pupils, presides. A thousand people were in the audience and 1000 others had to be turned away. Sept. 20 and 24 he gave two recitals on the new organ in the Congregational Church of Grand Island, Neb.

SKINNER FOR EAU CLAIRE
Three-Manual with Echo to Be Placed in Church of Wisconsin City.

The First Congregational Church of Eau Claire, Wis., has ordered from the Skinner Organ Company a three-manual organ which is soon to be installed and which will be one of the outstanding organs for a city of the size of Eau Claire. The scheme, which includes a three-stop echo department, is a good illustration of the possibilities of a medium-sized three-manual. The specification of stops is as follows:

GREAT ORGAN. Bourdon (Pedal extension), 16 ft., 61 pipes.

Diapason I, 8 ft., 61 pipes.
Diapason II, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Tremolo, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Tuba, 8 ft., 61 pipes.
*Gedeckt, 8 ft., 61 pipes.
*Salicional, 8 ft., 61 pipes.
*Flute, 4 ft., 61 pipes.

French Horn (in swell-box), 8 ft., 61 pipes.

INTERCHANGEABLE WITH SWELL.

SWELL ORGAN. Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Spitz Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Dolce Cornet, 8 ft., 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN. Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes, 25 notes.

PEDAL ORGAN (Augmented). Diapason (Lower twelve notes result-ant), 32 ft.

Diapason, 16 ft., 32 pipes.

First Bourdon, 16 ft., 32 pipes.

Second Bourdon (from Swell), 16 ft.

Octave, 8 ft., 12 pipes.

Third Gedeckt (from Swell), 8 ft.

Flute, 4 ft., 12 pipes.

Trombone, 16 ft., 32 pipes.

Tromba, 8 ft., 32 pipes.

ECHO ORGAN.

Cor de Nuit, 8 ft., 61 pipes.

Vox Humana, 8 ft., 61 pipes.

Chimes.

Besides seventeen couplers there are

six combination pistons for each manual and for the pedals, visibly operating the draw-stop knobs and adjustable at the console.

S. H. Ackerman Dead.

Stephen Hulbert Ackerman, senior member of the firm of Ackerman, Foster & Company, cotton cloth brokers, at 256 Church street, New York, died Sept. 2 of heart disease, at his home 742 Union street, Brooklyn. Mr. Ackerman was very much interested in church music and in his younger days was organist of Protestant Episcopal churches of Brooklyn, one of which was the old Church of the Epiphany. He studied under Dudley Buck. Mr. Ackerman was born in the Island of Guernsey, Jan. 22, 1857, and came to this country with his parents when a child. For many years he had been connected with Masonic organizations and acted as organist at their services.

**ORGANISTS OF CANADA
IN SESSION AT TORONTO**

ILLSLEY IS NEW PRESIDENT

**Dr. Ham Retires after Long Service
at Head of Organization—Name
Changed to "Canadian Col-
lege of Organists."**

Organists of Canada held an interesting convention in Toronto in September. In addition to hearing papers, it was decided by their organization, hitherto called the Canadian Guild of Organists, to change its name to the "Canadian College of Organists." A large amount of extension work is to be undertaken. Dr. Albert Ham, organist of St. James' Church in Toronto, who has been president of the organization since its inception in 1909, was relieved of that office at his own urgent request and was elected honorary president. A resolution was adopted thanking Dr. Ham for his services to the organization and organists generally. Dr. Percival J. Illsley of Montreal was made the new president and the other officers elected are:

Vice-presidents—Arthur Dorey, Ottawa; Richard Tattersall, Toronto; C. E. Wheeler, London; Dr. Healey Willan, Toronto; H. A. Fricker, Toronto.

Members of council—J. Bearder, Ottawa; Dr. E. Broome, Toronto; A. H. Egg, Toronto; F. G. Killmaster, Regina; Dr. E. McMillan, Toronto; W. H. Montgomery, Calgary; H. E. J. Vernon, Toronto; F. L. Willgoose, London; M. G. Brewer, Montreal; George Austen, Winnipeg.

Chaplain—The Rev. Canon Plumptre.

Registrar—Charles E. Wheeler, London.

Treasurer—H. G. Langlois, Toronto.

Secretary—D'Alton McLaughlin.

Interesting papers were read by Dr. Albert Ham, H. A. Fricker, Dr. Percival J. Illsley, Dr. E. McMillan, F. A. Mouré and Dr. Healey Willan.

In an address to the guild, Canon Plumptre strongly emphasized the importance of music as an adjunct of worship, supporting with biblical references the fact that music had always been an integral part of worship. He asserted that no music of an irreverent character should be allowed in the church. Even in the selection of hymns the greatest care should be exercised, he declared.

After this address a short organ recital was given by four of the prominent organists of the organization. The program included the Prelude and Fugue in B minor, Bach, played by Dr. E. McMillan; Praeludium, Sonata No. 20, Rheinberger, by Richard Tattersall; Chorale Prelude in A minor, César Franck, by W. H. Hewlett, and Suite, "Milton," Hugh Blair, played by F. A. Mouré. Dr. Fricker acted as organist for the evening service, owing to the fact that Dr. Ham was suffering from a fractured arm. Dr. Illsley of Montreal played the prelude.

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Anthems With Alto Solos.

This article should bear the title "De Profundis." Not that a pun is intended, but just as I had completed gathering the material, my excellent alto soloist resigned. No, she had not seen the article.

There are not many good anthems with alto solos, for the majority of our ecclesiastical composers in this country and in England have written for boy choirs and have mercifully refrained from giving solo parts to that Devastation, the adult male alto. Now we have such composers as Dickinson and H. A. Matthews writing for mixed choruses, as Dr. Parker did in some of his larger works, and the day is coming when more than half of the best anthems will be written for mixed voices. Until that time of sanity, you will find some good numbers in the following list (solo voices other than alto are indicated):

Ambrose—"Sing, O Choirs." Christmas. (St.)
Ambrose—"Hark, Hark, My Soul." STB. (St.)
Baldwin—"Sweet Is the Light of Sabbath Eve."
Barnby—"The First Christmas." SB. (G).
Bartlett—"Abide with Me." ST. (S).
Bartlett—"Cast Thy Burden." (S).
Berwald—"Out of the Deep." (G).
Borch—"Looking Unto Jesus." Ascension. (B).
Brackett—"Lead Us, O Father." T. (D).
Brackett—"Still, Still with Thee." SB. (D).
Brewer—"O Jesus, Thou Art Standing."
Briggs—"Nearer, My God." (St).
Briggs—"Truly My Soul Waiteth." S. (St.).
Bullard—"Immanuel's Land." (B).
Bullard—"Sun of My Soul." SB. (D).
Cooke—"In Excelsis Gloria," S. Christmas. (S).
Coombs—"At the Rising of the Sun." T. Easter. (S).
Deevey—"Angels from the Realms," S. (St).
Dickinson—"For All Who Watch." STB. (G).
Dickinson (ed.)—"From Heaven High." Christmas. (G).
Dickinson—"Lord, God We Lift." STB. (G).
Dickinson (ed.)—"O Have Ye Heard?" STB. Christmas. (G).
Dickinson—"O Lord, Thou Art Our God." (G).
Dickinson—"A Prayer in Time of War," B. (G).
Foote—"And There Were Shepherds," S. Christmas. (St).
Foote—"If Thou but Suffer God to Guide." (St).
Frey—"Go Down, Great Sun." (D).
A. Gaul—"There Were Shepherds," S. Christmas. (S).
H. B. Gaul—"The Light at Eventide." (D).
C. Harris—"O Come to the Merciful Saviour." S. (St).
Hawley—"Lay My Sins." (S).
Henrich—"The Silent Land." (D).
Hosmer—"When His Salvation Brings in Children." (D).
Hosmer—"He Was Despised." ST. (D).
Mallard—"Nearer, My God." (G).
Manney—"The Lord Is My Strength," ST. (D).
Maunder—"Christians, Awake." STB. Christmas. (G).
Nevin—"The Comforter Came." (D).
Nevin—"Draw Me to Thee." T. (D).
Osgood—"Tarry with Me." B. (D).
Pfleuger—"Consider and Hear Me." Pfleuger—"Lead, Kindly Light."
Price—"Thine Forever, God of Love," ST. (D).
Rogers—"Sing, O Sing." T. Christmas. (S).
Schelling—"Christ, Our Passover." ST. Easter. (S).
Scott—"O Lord, How Excellent." (St).
Scott—"Soft as the Voice," SB. (S).
Shelley—"Angels from the Realms," ST. Christmas. (S).
Shelley—"Give Peace, O Lord." (S).
Shelley—"Hark, Hark, My Soul," S. (S).
Shelley—"The King of Love," B. (S).
Shelley—"The Spirit in Our Hearts," BS. (S).
Shelley—"There Is a Holy City." S. (S).
Stark—"Victory." Easter. (S).
Spence—"Remember, Lord." (S).
Spence—"Art Thou Worthy?" SB. (D).
Spence—"Nearer, My God." B. (D).
Spence—"The Sun Is Sinking." B. (D).
Spicker—"Fear Not, O Israel." STB. (D).
Spicker—"The Sun Goes Down." (S).
Stark—"The Lord Is My Light." S. (S).
Stebbins—"O Master, Let Me Walk," B. (D).
Stevenson—"Behold, the Master Passeth." (D).
Stevenson—"Behold, Thou Shalt Call a Nation." B. (D).
Stevenson—"I Sought the Lord." (D).
Stevenson—"Thou, O Lord, Art My Shield." (D).
Stevenson—"Christmas Bells," STB. (D).
Stewart—"Ave Verum." (D).
Storer—"Peacefully Round Us the Shadows." (D).

Targett—"Dear Lord and Father." SB. (G).
Targett—"In the End of the Sabbath," STB. (G).
Tozer—"The Lord Hath Comforted." (B).
J. C. Warren—"Thou Art, O God," S. (D).
A. Whiting—"My Heart Is Fixed." (S).

The list above will furnish you with anthems for all the seasons. It is impossible within my limited space to review all these anthems, but I wish to call special attention to those by Bartlett, Berwald, Borch, Cooke, Dickinson, Foote, H. B. Gaul, Hosmer (second), Maunder, Shelley (third, fourth and fifth), Spicker (first), Stebbins, Stevenson, Stewart, Targett, Tozer and Whiting as excellent numbers for a quartet choir of trained musicians. The others are easier and are about all within the capacity of an amateur chorus or quartet.

The following anthems contain duets for alto and another voice, as indicated:

Bartlett—"Bethlehem," S-A. (S).
Brewer—"More Love to Thee," S-A.
Corfe-Mozart—"Out of the Deep," S-A. (D).
Eck—"As It Began to Dawn," S-A. Easter. (S).
Harker—"He Shall Feed," T-A. (S).
Hosmer—"Suffer Little Children," S-A. (D).
Lester—"Peace Which Passeth Understanding," S-A. (G).
Rogers—"Look on the Fields," S-A. (D).
Scott—"Soft as the Voice," S-A. (St).
Shelley—"Christian, the Morn Breaks," T-A. (S).

The anthems in the following list have solos for medium voice which may be assigned to the alto:

Button—"Thine Forever," (G).
Daldon—"My Father, for Another Night," (G).
Elgar—"Ave Verum," (G).
Elliott—"O Most Merciful," (G).
Foster—"I Love to Hear the Story," H. B. Gaul—"Bread of the World." (B).
Maunder—"Praise the Lord," (G).
Wesley—"Lead Me, Lord," (G).
Williams—"I Will Lay Me Down," (G).

New Music.

"The Landing of the Pilgrims" (D) by Dr. Coerne is an easy and melodious short cantata which may be sung by quartet or chorus. It was sung this summer by the large Chautauqua chorus. The libretto is the famous poem by Mrs. Hemans, beginning, "The breaking waves dashed high"; the words are admirably suited to musical setting. The time of performance is only fifteen minutes. Vigorous solo parts are assigned to the baritone. I prophesy that this will be the most widely-used cantata at the celebration of the Pilgrim Tercentenary this fall and winter.

A longer and more difficult work, and to me a more interesting one, is "The Rock of Liberty" (St) by Rosseter G. Cole. The composer has already gained for himself a high position as a musical scholar and as a composer of organ music of the highest distinction; indeed there are those who consider his organ compositions the finest written in America. The present work is particularly interesting in its accompaniment, which is very full and rich and cries out for a separate pedal staff. Only a modern organ of considerable size could do it justice, though it could easily be rearranged for piano and organ. At times it seems to me that the composer wrote his accompaniment first and filled in the vocal parts later. The nature of the accompaniment makes this a work beyond the mixed quartet, though four good voices could otherwise manage it pretty well. The libretto by Abbie Farwell Brown has imaginative breadth, and the music is finer than the words. There is the same extraordinary harmonic resource found in Mr. Cole's organ works, combined with melodic directness. Solo parts are assigned to soprano, tenor and bass, the best of them being a bass solo, "Come, Let Us Build a Temple to God." Parts are assigned to chorus of women and to chorus of men; of these the jolly women's chorus beginning, "Patter, Patter," will probably be omitted when the work is given in a church.

As there are some 116 pages of music, the time of performance probably will be an hour to an hour and a half. Mr. Cole is to be congratulated upon an excellent piece of writing which will undoubtedly be sung by many large choirs and choral societies. The division of the work into three sections

"Vision," "Struggle" and "Achievement"—makes it more useful than it otherwise would be; parts 1 and 2 may be given without part 3, and part 3 may be given separately in commemoration of the great war.

One of the most interesting of recent compositions is a "Prelude on a Traditional Hebrew Melody" (St) by H. V. Milligan; the opening pages afford opportunity to display the orchestral resource of the modern organ, and the sonorous culmination is excellently managed. A companion piece of less originality is the "Allegro Jubilant." Another recent organ composition is Harvey B. Gaul's "Chant for Dead Heroes" (G) which I have played several times during the last year; its breadth and power show what can be done without taxing the abilities of the performer. The American Organ Monthly (B) has given us some excellent compositions by Chadwick, Candlyn and other talented composers. Two companion pieces of wide usefulness are Cole's "Song of Gratitude" and "Song of Consolation" (St); the form is suitable for Thanksgiving services. And speaking of Thanksgiving and commemorative occasions in general, do you know the fine prelude on "St. Anne's" in Parry's "Seven Chorale Preludes" (G)?

Last fall the Boston Music Company published a little harvest cantata by J. H. Densmore entitled "Hail, Ceres, Hail!" It is for chorus with soprano and alto solo; the words make it undesirable for strictly ecclesiastical use. It is only twenty-nine pages long and should be useful for the fall program of a choral society.

The latest published anthem by George B. Nevin is "In that Day Shall this Song Be Sung" (D), with an opening solo for bass. It is useful for all sorts of commemorative occasions, particularly municipal, and it has the qualities which have gained for its composer so wide a circle of admirers. Mr. Nevin seems to be turning more and more to songs of vigorous joy, leaving behind the quiet and sentimental texts which he used to employ.

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My Faith Looks Up to Thee (Anthem) J. S. Farris .10
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"We have had terribly hot weather here with a great amount of dampness. It speaks well for the solidity of construction and honesty of material used that under such conditions we have had no trouble other than a variation in tuning, unavoidable under such conditions, and in no way reflecting on your instrument's reputation for staying in tune and on speech." (Another, and a very well and favorably known Anglo-American organist.)

"Actually, Mr. Elliot, it is wonderful how easy it is to play this organ and produce beautiful musical results. There seems no end to the variety. I can't say that for the average organ up to twice its cost." (From the organist of a Kimball unit church organ.)

"I have never played an organ that holds up so well as the one in the Auditorium." (Another very high priced theatre organist.)

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NEW SEASON AT PORTLAND**Dr. Morgan Will Open Second Year
at Municipal Organ Oct. 28.**

Dr. Irvin J. Morgan, city organist of Portland, Maine, closed his first season with the recital at the city hall Sept. 10 and will open his second year of activity there Oct. 28. The music commission has made extensive plans for the season. It is claimed by the local press that Dr. Morgan played to an aggregate of more than 150,000 in Portland the first year. The programs as a rule are popular and calculated to interest the varied audiences which hear them. Dr. Morgan, it appears, is a poet as well as an organist, and has written verses that are published on the programs.

The recital Sept. 10 was a special request program and included the following selections: Concerto, Stanford; Meditation (from Sonata), Irvin J. Morgan; Fifth Symphony (one movement), Beethoven; the Ring Operas, Wagner. In the last group were presented several of the scenes from Wagner's masterpiece. These were explained and announced from the platform in order that the audience may have a clear understanding of each number. Between 12,000 and 13,000 programs have been distributed during the season of the daily concerts in the summer, an unusual number for the tourist season, as less than half the regular number of visitors have been in the city. Henry F. Merrill, chairman of the music commission, however, states that the city hall has had far above its quota of visitors this year, in view of these conditions.

The concerts were frequently marked by the attendance of Cyrus H. K. Curtis, the donor of the organ. He has expressed himself as delighted with the interest in the mission of the organ to the people of Portland.

Stansfeld at Old Post.

William Stansfeld, Mus. B., F. R. C. O., who has resided in Washington, D. C., during the past few years, returned Sept. 1 to his former position of organist and choirmaster at the Memorial Church of St. Paul.

Overbrook, Philadelphia. The choir consists of a professional quartet and chorus. Violin, cello and harp assist at the evening services, when half-hour instrumental preludes are played. During the last three months Mr. Stansfeld has been substituting at St. James' Episcopal Church, Atlantic City. The following are some of the organ solos played at the 4 p. m. musical services: Allegro Vivace in C, Stansfeld; Finale, First Symphony in D, Vierne; Variations and Fugue on "America," Reger; "Finlandia," Sibelius; Toccata and Fugue in D minor, Bach; Magnificat in D minor, Lemaigne; "Laus Deo" ("Messe de Mariage"), Dubois; "Variations de Concert," Bonnet; Prelude to "Parsifal," Wagner; Toccata (Fifth Symphony), Widor; "The Brook," Dethier; Scherzo in G minor, Callaerts; Finale, "Ninety-fourth Psalm" Sonata, Reubke.

Seder Opens Reuter Organ.

The dedicatory recital on a two-manual Reuter organ at the First Congregational Church of Geneva, Ill., was given Sept. 5, by Edwin Stanley Seder, director of the organ department of the Northwestern University School of Music. Mr. Seder played: Toccata and Fugue in D minor, Bach; Minuet, Boccherini; Scherzo (Fifth Sonata), Guilmain; "Fiat Lux" and "In Paradisum," Dubois; Concert Overture in C minor, Hollins; Improvisation; "Romance sans Paroles" and "Chant de Printemps," Bonnet; Meditation, Sturges; Allegro in F, Guilmain.

Milliman Back from Paris.

H. J. Milliman, formerly representative of the Hall Organ Company in Chicago, arrived in New York Sept. 6 and in Chicago a few days later on his return home after service in the army during the war. Mr. Milliman was discharged in October, 1919. His last service was with the army of occupation in Germany. Since his discharge he had been a salesman for a Paris automobile firm, but his love for the organ led him to return to the United States and he expects soon to re-enter his chosen profession.

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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

At this time, when possibly the organ and the organist are more than ever before coming into their own, it seems that there are two cardinal points which each member of the N. A. O. may well consider as a personal responsibility—a larger membership and an ever-increasing number of state councils or chapters. The publicity which our recent convention received in the daily press as well as in magazines other than those devoted to the organ, must make us realize that the whole musical world is awakening to the possibilities of the organ. The strength of our future position must depend on the standard of organ playing in general, and how better can we raise this than by bringing every organist into an organization of artistic fellowship, which is one of the chief means of development in any art? With an increasing membership state councils such as the one in New Jersey can carry out in a systematic way the aims and ideals of our national convention. If we as members can personally acquaint others with the value of this association, organ playing will go on to become a greater factor in every church as well as in the community at large. Isn't it up to us to do our bit to bring this to an early realization?

Amendments to Constitution.

At our convention this summer the constitution and the by-laws received several amendments, the most important of which referred to the methods of electing the nominating committee, the fiscal year and the dues of the active members. It is worth noting that these amendments were so well understood in advance that eleven of them were passed in forty-five minutes.

It is most gratifying to see how well the change to a definite fiscal year has been received. That principle was adopted in the 1919 convention at Pittsburgh, but its period was allowed to commence Aug. 1. That would bring the association to the convention each year with an empty treasury, and a suggestion was made to advance the time to July 1. Theoretically it might be possible to collect the dues during that month, but in practice we feared the result. We have therefore adopted Jan. 1 to Jan. 1 as the fiscal year, beginning with January, 1921.

Closely linked with this change was a long-expected increase in the dues, the annual cost of active membership being \$3 after January, 1921. In order to provide the necessary revenue until that date the active members are asked to pay \$1.50 and the treasurer is now sending out bills for this amount. The officers of the N. A. O. earnestly hope that all of its members will appreciate the great advantages of this arrangement. The association needs greater resources—the balance reported at the September executive committee meeting indicates mere solvency, perhaps, but certainly not strength. It needs these funds because it must grow, and without them it cannot. When, therefore, you remit to the new treasurer, A. Campbell Weston, who has taken up the work with great enthusiasm, please regard the matter as the creation of an extension fund to help not only the national organization, but also the state and local councils. For there is a rebate of 50 cents to each state or local council from the dues of each of their members for the expense of carrying on the local work. The result will soon appear in the increased membership of these local bodies.

R. L. McALL.

Meeting of Executive Committee.

A meeting of the executive committee was held Monday, Sept. 20, at 1 West Forty-eighth street, New York. There were present President Henry S. Fry, Mrs. Kate E. Fox, Miss Jane Whitemore, R. L. McAll, chairman; A. C. Weston, A. R. Boyce, Frederick Schlieder, H. S. Sammon, Rollo Maitland, W. I. Nevins, Her-

mon Keese, F. S. Adams, John Doane and W. N. Waters. The report of the new treasurer, A. Campbell Weston, showed a balance on hand of \$67.50.

The principal business was the appointment by President Fry, with the approval of the executive committee, of the sub-committees necessary to carry on a vigorous campaign of real work for the season. The personnel of these committees is as follows:

Committee on Place of Holding next Convention—Mrs. B. S. Keator, Ashbury Park, N. J.; Frederick Schlieder and R. L. McAll, New York; Dr. Francis Hemington, Chicago, and Rollo Maitland and President Fry of Philadelphia.

Official Journal—C. H. Beebe and A. C. Weston, Brooklyn; Jane Whittemore, Elizabeth, N. J., and W. I. Nevins, New York.

Public Meetings—John Doane, F. S. Adams, Lynnwood Farnam, W. N. Waters, H. S. Sammon, Mrs. B. S. Keator, Mrs. Kate E. Fox and Herman Keese.

Auditing Committee—E. K. Macrum, A. R. Boyce, R. L. McAll.

Joint Committee with the Organ Builders' Association—R. L. McAll, Clifford Demarest, T. Tertius Noble, C. M. Courboin.

The president was also empowered to appoint a special committee for the promotion of the interests of organists.

The raising of the dues to \$3 and the adoption of the fiscal year dating from Jan. 1 to Jan. 1, cause, in some cases, readjustment of the dues. The committee voted that members joining during six weeks before Jan. 1 or July 1 of any year be considered as coming in on those dates and pay dues accordingly.

WALTER N. WATERS,
Secretary.

Greeting from President Fry.

Fellow Members of the N. A. O.: Nearly two months have passed since our enjoyable convention of 1920 and it is none too soon for us to be thinking of, planning for, and looking forward to our convention of 1921.

This letter is a greeting to the members and to wish them a most successful season, a season so successful that all will want to attend the 1921 convention as a climax to a busy period and as a prelude to a well-earned vacation. May we not have the hearty co-operation of all the members and officers in an effort to make the next convention a "banner spot" in the history of the association? We have had most excellent and enjoyable conventions in the past, but we must aim to "go on" and make them still more attractive.

How fine it would be if the state presidents, where there are no councils formed, would emulate the examples set for them in Illinois, New Jersey and Rhode Island and organize councils, and have the members look forward to being present at the 1921 convention! They would not only be helping themselves, but their presence would be an inspiration to those who already have the "habit."

Let us all have "forward for 1921" as our motto, and look forward to "our" convention.

HENRY S. FRY.

Illinois Council.

The first meeting of the Illinois council for the season will take place at state headquarters on Sunday afternoon, Oct. 17, at 3:30 o'clock. Miss Alice R. Deal will give an address on her "Impressions of the Convention." Several important matters will come up for discussion and a full attendance of members is requested. The state headquarters are at Epiphany Parish House, 201 South Ashland boulevard, two blocks south of Madison street and two blocks north of Van Buren street.

HERMANN A. DREISKE.

DR. FRANCIS HEMINGTON,
State President.

The Organ in the Home

BY ERNEST M. SKINNER

Address Delivered before the National Association of Organists in New York

I know of no subject that seems a less likely field of discourse than the organ in the home. My mind sees first luxurious surroundings and a man at a keyboard—the swell organ in the attic, the echo in a closet and a pedal organ in the laundry. The organist is playing "Dearly" and nobody else in sight. The organist plays his altitudes out of bed and then starts in on some program stuff. When the handle is turned to let on the water for the morning tub, what is more fitting than Handel's winter music played on the umbrella? Little hands are led to the breakfast table and hear sweet discourse on a stop voiced smooth and round, to pictureize a grapefruit, or a bald head. How perfectly we spot the Irish potato with a phrase on the harp and perhaps a pickle on the piccolo, and so on. But all this seems trivial and I know I was not expected to develop the subject along these lines, so I must take another direction.

Of all the arts music is the most vital. Its powers of expression combine those of all the other arts. It exceeds the finest creations of the written word in delicacy of sentiment. It is a recreation, a stimulant; there is nothing to equal the impression it may give of grandeur, of patriotism, of emotion. Writers acknowledge inability to describe the Grand Canyon; masters of composition are at home in writing music to depict this stupendous spectacle or others of equal impressiveness. What can equal in impressiveness? Strauss' "Die Elefanten," and his merry pranks, or in colossal impressiveness? "Thus Spake Zarathustra"? The written word, a painting or piece of sculpture, are of themselves dead, though they tell of living things. Music, though it may tell of dead things, is of itself alive. Of all the arts, it is the only one having a vitality apart from the story it tells. Music is like a woman whose beauty makes one forget to listen to what she says.

Great orchestras and operas are music for the public. They are the supreme expression of the greatest music of all time, but they are in the concert hall and opera house; they are not in the home. It is our present purpose to state as clearly and comprehensively as possible what has been done to bring music into the home.

I think it may safely say that the present popularity of the residence pipe organ was brought about by the application of the perforated roll mechanism. No other instrument is in any large degree adapted to the purposes that make the residence organ so popular. This popularity is the product of an evolution which I will trace briefly out of my personal knowledge of its development. Like many another contrivance, the germ of the idea is found in early types of no musical worth, and which were mere toys. I remember the organette, so called, having a compromise scale of twelve or fifteen notes and no mechanism whatever except the roll and a diminutive bellows. The performances of the pipe were about the equivalent of an inch wide and served to open the reed cells to the atmosphere thereby causing the reed to sound. I next remember a well-voiced cabinet organ with a more pretentious scale of four octaves and very good mechanical design. This cabinet organ idea grew to very large proportions before it blew up. I do not include the orchestra in the category of instruments under discussion, as it is not a home instrument, according to our understanding of the term. It is to my mind in the nature of an overgrown hand organ.

Until about seventeen years ago therabouts, the resources of the roll mechanism were confined to the manual and a dubious pedal attached to the lower notes of the manual scale. Mechanical refinements eventually made it possible to reduce the size of the perforations in the music rolls so that the resources of two manuals were available, the pedal organ still remaining a twelve-note adjunct of the lower extremity of one of them. Before the reed organ idea was fully extended the roll mechanism was applied to the pipe organ and as the idea of the player mechanism grew in popularity with a given individual it was almost inevitable that the large reed organ was exchanged for a pipe organ and in a considerable percentage of instances the small pipe organ increased in size or was exchanged for a large one. I have yet to hear of any owner of a pipe organ getting tired of it or giving it up.

I suppose by this time you are ready to ask me why all this talk about the player organ. Well, the player idea is directly responsible for the present popularity of the organ in the home, and for the best imaginable reason, and that is: It satisfies an inherent craving for self-expression common to every living music lover. Beyond this it puts within the reach of its owner everything in music that he cares for and he can have it when he will.

So far so good. The idea of the resi-

dence organ gained in vogue. It was inevitable that it should do so. A response to the appeal of the tone of the organ is inborn. It must be aged old. Its varied tone, its relationship to infinity, its inexhaustible resources make it appeal that is all inclusive. It is simple, sumptuous, martial, wild, one will. It is not like a picture, a sculptured figure, or a literary work. These things are immovable. Their appeal is mute. There is no art that will move men as music moves them. It will make a man dance one day and lead him to repentance the next. A little jazz will make a back-slid of him and a snappy march will help him to enlist and later on he will fight the better with the help of a military band.

As a stimulus to conversation music has no equal. For the entertainment of friends, what is so welcome as some good music, and what is so completely competent to make it as first-class residence organ with its grand opera, comic opera, musical comedy, oratorio, hymns, dance tunes and everything else on earth that only needs to be pulled out of a cabinet or done more humanly by an organist? "Music is the food of love, love, love," said Orino in "Twelfth Night." You can play on whether you are or are not in love.

There is one field that is commonly denied the organ, and that is in the making of dance music. Some hold that it lowers the dignity of the instrument to play dance tunes upon it. I would like to give you a little account of an experience that came my way about twenty-five years ago. This occurrence gave me an insight into the real vitality of the organ that is denied most men. It has influenced my whole professional experience.

At the time of which I speak I was associated with George S. Hutchings. We were building an organ for a Congregational church at Bridgeport, Conn. Professor Sanborn S. Sanford, head of the music department of Yale University, had the matter in charge and came to Boston on several occasions as the work progressed. When the organ was completed in the factory Professor Sanford came to give it the final inspection. The organ was a large two-manual pneumatic instrument with a crescendo pedal and was beautifully voiced. It was one of the first to have modern strings and I remember it had both clarabells and a doppel flute on the great. The organs in those days were tone-regulated and tuned before shipment and a final inspection included a trial of their musical qualities.

Mr. Sanford looked over the organ and then seated himself at the keyboard. From the very first note I heard something new. In one minute even a workman in the place had laid down his tools and gone as near as possible to the assembling-room. Mr. Sanford's playing was purely extemporaneous, his thought was extremely buoyant and of extraordinary rhythmic quality. If you happen to know Weingärtner's orchestral arrangement of Weber's "Invitation to the Dance" you will get some idea of what I mean. His use of the crescendo pedal was such as I have never seen or heard before or since. The mind of the dean of the department of music of Yale University dwelt upon a gorgeous waltz for the moment. I doubt if it were possible for Professor Sanford to teach another to do what he did himself. It was pure inspiration, but it was a marvelous performance. Tone, color, touch, rhythm, dynamics were all purely orchestral in character and equally virile. Afterward, when the organ was being finally tuned in the church, Professor Sanford used to visit us and play, usually about midnight. I can never begin to tell you what I learned about the organ in those hours, in the empty church, with the greatest natural genius I ever met.

Some of Professor Sanford's performances were as humorous as they were astonishing. I remember he once played "Marching Through Georgia" and then produced a sound of men cheering, which was so realistic that I laughed at it. He immediately reproduced the latter, both cheering and laughing being done by a remarkable combination of notes on the vox humana. These effects were realistic and would make the same impression upon you as they did upon me, and I am sure they would be entertaining in a residence function. If it were possible to find a way to get the organ to speak again as it did then, there would be no question about the limitations of the organ or the impairment of its dignity. To me it is absurd to claim an exclusiveness for a piece of machinery and to deny the same to 100 perfectly human beings, comprising the membership of an orchestra.

This little story of a rare experience is to emphasize my belief in the absolutely unlimited capacity of the organ. If this is as stated there is a somewhat unexplored field of expression for the organ which makes it more than ever a home instrument.

I presume the position of the organ in the house of worship is directly responsible for the position of dignity accorded it. But the organ was used first in places of amusement and in the church afterward. I dare say the instrument will suffer no more loss of dignity in emerging from the house of worship than is sustained by the average man in the same process. The organ was made for man and not man for the organ.

If we desire the organ to become important to the home and I think most of us do, I suppose it will accomplish much in this direction to establish its capacity

National Association of Organists Section

to make good dance music. In view of what the "movie" has done to maltreat the instrument I might not be expected to imply any remaining restrictions regarding the use of the organ, but the fact is, the "movie" organ with few exceptions has made so bad an impression upon me that I have automatically left it entirely out of the reckoning. If there is anything on earth worse to listen to than the stuff that is played for screen comedies and the average military or naval pictures I haven't happened to hear it.

To get back to the house instrument, are you looking to it as a means of self-expression and income or simply as a source of income? I dare say a better performer, the better the income; but if you expect the consideration and respect due an artist you will occasionally stand in line for some bumps. I once accompanied an organist to the residence of

hand. I was greatly surprised to find that the music of J. S. Bach was, of all composers, the most easily made satisfactory. This is due to its directness. I must say Bach's music makes fine rolls, and the public likes it. It is inspiring with a big organ and a grand piano in combination.

The hand-played record is a perfectly satisfactory solution of the question of freedom, but when one is producing music from a full orchestral score it is not always simple to have ten fingers and two feet play twenty notes, and so there is, as with good organ playing, never a royal road to the desired effect.

The organ in the home is well under way. It is a growing idea. Architects are coming to make preparation for it much more as a matter of routine than has been done with the churches. Its importance will increase in proportion to

ONE CAUSE OF LOW SALARIES.

Editor of The Diapason. Sir: A few days ago my attention was directed to a very able article in Musical America by eminent and gifted organist, Clarence Eddy, in which he deplored the poor salaries paid to church organists, the free organ recital, etc.

Mr. Eddy's article set me to thinking, for the same problem has been bothering me for a number of years, especially as regards my pupils' positions, and I have said over and over again: "Why is not the organist recognized and paid on the same plane as the average pianist or violinist?" I have been an organ teacher for some thirty-five years, and I would like to add through your paper a bit of my opinion as it has really occurred to me from time to time.

Here is the situation which I have faced over and over again and which goes to prove that, although the churches are very much to blame for the meager organ salaries, the organists and would-be organists as well have

Sir Edward Elgar, etc., always her own ideas predominant. During the service she is called upon to play such accompaniments as "I Know that My Redeemer Liveth," with vox humana, tremolo and flute in the ascendancy, the "Hallelujah Chorus," and many other stupendous works which she has never studied.

After the services I modestly creep up to the organ, which she shows me, explaining its wonderful effects and telling me what she can do. Her new organ puts me to shame, as it is much finer than the one at which I preside. I leave the church because others are congratulating her on her wonderful playing.

The next day I accidentally meet my young pupil on the street. She is full of the service of the night before. She wonders how I like her playing and she is surprised that I do not compliment her more highly than I do.

"Why don't you study Bach?" I ask. "Why don't you do something serious? Why are you not putting some system into your registration? Why don't you pedal with two feet instead of one?"

"O," she replies, "the people don't want Bach; they don't want anything deep. They want sweet music and melody, something they can understand. As to pedaling, why, pedal carefully when you get by with my admiring congregation?"

And so I leave her again almost weeping to myself and knowing that, at least through her, salaries can never come up. There are other reasons on the part of the organists why salaries are kept down and I could go on and name many. One in particular that I think of now is "rutsim," if I may coin the word. If we want proper recognition in salary and every other way we must get out of ruts. We should be alive as other professions are alive. I am only briefly touching on what I think are the main reasons for meager organ salaries. I would like to touch on the other side of the question, the church side, but that question for another time.

Let me further suggest to the young organists that if they would acquire better salaries they spend more time in serious study and practice. In other words, that they make better organists of themselves, do not think so much about showing off and learn to hold a job. As soon as possible enter the American Guild as colleague, associate or fellow. Keep in mind the great examples such as Mr. Eddy and similar lights. Make yourselves great in your profession and it will surely follow, as the night the day, the churches will be eager to pay us our proper wages.

CHARLES F. HANSEN,
Organist Second Presbyterian Church,
Indianapolis, Ind.

A. M. Shuey, the Minneapolis organist, composer and organ expert, visited Chicago in September and spent some time with his brother, W. H. Shuey of Oak Park. The Shuey brothers are both organ "fans" of long years' standing and charter subscribers to The Diapason.

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PIETRO A. YON

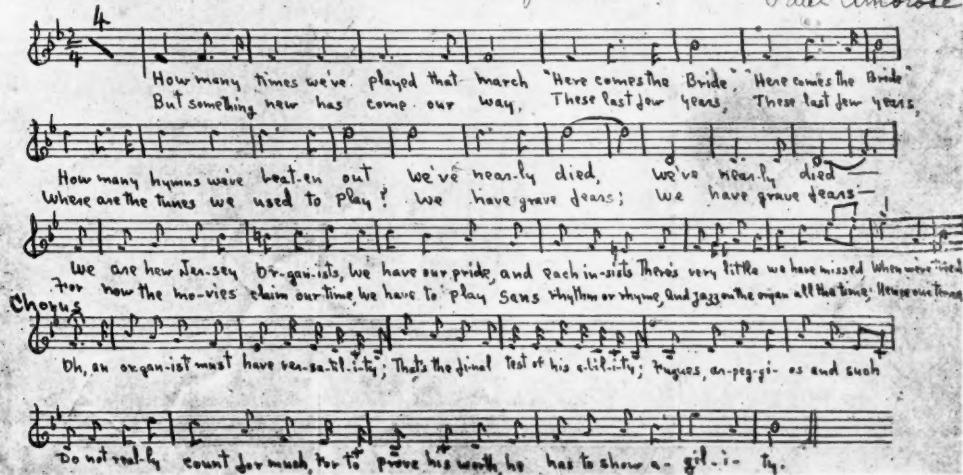
The recital referred to by Mr. Yon was played in Trinity Lutheran Church, Norristown, Pa., April 22, 1920, creating a profound impression.

For program and information regarding organ-piano recitals, address G. E. Wierman, Penn Trust Bldg., Norristown, Pa.

Words by
Helen Beeler

New Jersey State Song, N. A. O.

Music by
Paul Ambrose



a wealthy client, to hear the organ. This organist played the instrument beautifully. I recall some fine operatic selections. The client and one or two friends carried on an animated conversation and paid no more attention to the organist than they would have paid to a yellow pup—in fact, I think the pup might have had the best of it.

An artist will in this case be hammered into a mere mercenary. I think where people have the organ going all the time, every evening, this is the inevitable outcome in the long run. If the salary is worth while, the loss of personality may be in a measure offset, but a real artist must always suffer much under these conditions, which reduce him to a piece of mechanism. I dare say the automatic roll would do in this case if it were not too much trouble to run it. There is one phase of the case which may afford a small satisfaction to the artist. The client knows there is, apart from the sound heard, more class to an actual organist than to a machine, and the organist undoubtedly wears this halo, whatever it amounts to.

The organ in the home necessarily has a much smaller public than elsewhere, but it can be a great attraction to the performed roll adjunct, wonderful opportunities for an intimate acquaintance with whatever kind of music one is interested in. Take, for example, operatic music. We all know that a once-heard opera is still a practical stranger to us, and that each hearing reveals so many things unheard before that it is like hearing it for the first time. The performed roll gives one an opportunity to hear over and over again the great operas and orchestral pieces and gives one a more intimate knowledge and acquaintance of these works and their construction than would ever come with an occasional hearing. I know from personal experience that this is so. I cannot, however, regard the player mechanism to all colleges and schools where music is taught. However possible it is for a man to perform these works, there are not enough hours, days and weeks in his lifetime for him to learn to play them, and then his lack of fingers must prohibit the complete picture possible with the player mechanism.

The mechanical player is also in several respects deficient. It is a practical impossibility to get freedom, which is the psychology of music, into a lot of holes in a piece of paper. The very fact that they are calculated places the condition in opposition to spontaneity, and spontaneity is the very life of freedom. All this varies, of course, with the composition in

its growth in numbers and will offer a similar increase in the field of opportunity for the organist, and his professional rewards must keep step with the demand. The future for the organist looks wonderful to me. The "movie" will eventually emerge from its present aspect. Some genius will discover that the public likes jazz, because there is nothing else to like, and we may try something new with them. While I sound pessimistic at times, I know perfectly well that it will all come on right in the long run, although not in my day. But you can do more than anybody else to better the conditions of public music. A given plane is raised from a higher one, never from below.

Letter by Miss Whittemore.

This letter by Miss Jane Whittemore was read at the executive committee meeting held Sept. 20.

New Jersey was well represented at the national convention. There were forty-five members in attendance. Mark Andrews of Montclair was sent as a special delegate of the council and took an active part in the proceedings, as did Mr. Demarest, Mrs. Fox and others of the state. Mr. Howard of Linden was a delegate sent by the new Union and Essex chapter.

New Jersey appreciated the compliment of having the opening address, which was a beautiful, idealistic paper on the "Duty of the Organist to Himself and to the Community," by its beloved state president, Mrs. Irene Keator.

There was a fine New Jersey room at the Hotel McAlpin, with a secretary in attendance to register our members and provide them with badges. Our state song, by Paul Ambrose and Miss Helen Beeler, was sung with hilarity at the luncheon at the McAlpin.

On July 28 the New Jersey members with a few distinguished guests had a delightful dinner at the Clarendon.

The general feeling was that the convention had been an inspiration and a means of closer fellowship to the New Jersey organists.

JANE WHITTEMORE.

Corresponding Secretary New Jersey Council.

W. Lefroy Raisch of Ocean Grove, N. J., who has been the organist and choir-master of Trinity Episcopal Church, Elizabeth, N. J., for seven years, has resigned to go to St. Ann's Episcopal Church, Brooklyn. Miss Katherine Chetwood of Elizabeth will take his place at Trinity.

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During the summer session just closed at Cornell University, a large class of advanced organ students from all parts of the country went to Ithaca to study with Professor James T. Quarles, organist of the university. Courses in recital playing, church service playing, including hymn and anthem accompaniment, adaptation of piano accompaniments to organ, etc., were given. It was a jolly party of congenial spirits, and the term was profitable and thoroughly enjoyable to all. A final recital was given by the students at which a handsome silver souvenir was presented to Professor Quarles by the class. The program at the final recital was: Introduction and Allegro, Sonata in D minor Guilmant (Richard Densmore, Erie, Pa.); Adagio con molto espressione, Sonata 5, Guilmant (Miss Edna Nodine, Yonkers, N.Y.); Toccata, Federlein (Miss Eval Baker, Stetson University, Deland, Fla.); "Ariel," Bonnet; "Moment Musical," Bonnet, and "Will o' the Wisp," Nevin (Miss Mable Angel, Liberty, N. Y.); "Variations de Concert," Bonnet (Miss Miriam Deering, Oneida, N. Y.); "Lamentation," Guilmant (H. F. Rehert, Philadelphia); Allegro con molto maestoso, Sonata I, Mark Andrews (Morrison C. Boyd, Philadelphia).

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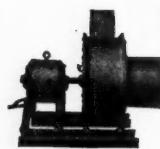
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Charles M. Courboin arrived in New York on the Imperator Sept. 6 after two months spent in musical research in Europe. He brought back several souvenirs from the battlefield in Flanders, including a German helmet and some small bomb shells.

One of Mr. Courboin's most interesting experiences was traveling by airplane from Paris to Antwerp. The trip required one hour and thirty-one minutes, compared with eight hours by fast express. He took several photographs from an altitude of 5,000 feet, and found Brussels, where Mr. Courboin spent four years as a pupil of Mailly, a curious-looking city from that altitude.

Mr. Courboin had the pleasure of playing the great Notre Dame organ in Paris on the first Sunday in August for both the 10 o'clock mass and vespers. Aug. 4 he gave a recital in the Cathedral of Antwerp, where he was organist at the age of 18, following his graduation from Brussels Conservatory. He also played at Frankfort-on-Main and at the Cologne Cathedral.

Mr. Courboin states that both Widor and Saint-Saëns have dedicated new works to him which will be

played soon in America. He also expects a new work from the great Belgian, de Boeck, to be dedicated to him, as de Boeck promised to write a composition for him in the near future.

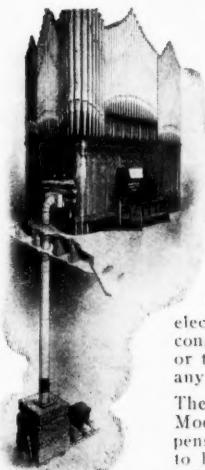
It is possible that Mr. Courboin will make a concert tour of Europe next summer, as he received requests from several sources for concerts there on his next trip abroad. His series in the Wanamaker Auditorium will open Thursday evening, Oct. 7.

New Austin for Sheboygan.

Through the generosity of E. A. Zundel, the Presbyterian Church of Sheboygan, Wis., is to have a new organ costing \$7,000, the contract for which has been awarded to the Austin Company. Other Austin organs in Sheboygan are the large three-manual in Holy Name Church and the two-manual in St. Clement's.

To Play New Theater Organ.

An organ from the factory of M. P. Möller, and installed by A. A. Peloubet, with various inventions of Mr. Peloubet, was dedicated in the Penn Theater at Uniontown, Pa., Aug. 27. Henry Charles Gerwig, prominent in Pittsburgh musical circles and who has played at a number of the Pittsburgh theaters, has been engaged as organist at the Penn.



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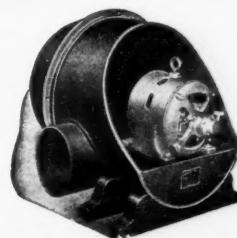
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Have We Made Tonal Progress?

By GORDON BALCH NEVIN

According to authenticated reports, the statement was made before the organists and builders assembled in convention in New York recently that the organ has not been enriched by any tonal development in the last seventy years. The dictum was issued by Dr. George A. Audsley. An investigation would seem to be in order.

The writer of this article is one of the many who, with pleasure and profit, plunked down \$15 or \$20 to purchase Dr. Audsley's first and mammoth work, "The Art of Organ Building," published in 1905. He will frankly say that to him that work—ignoring the deficiency in space given to the electric action and the much too great attention paid to the, even at that date, defunct tracker action—is without question the most marvelous work ever written on the organ, and there is very much in it that displays a broad and far-seeing vision. The writer read it through completely, twice, upon its advent, and has found much to study and profit from many times since then.

Almost exactly a year ago appeared a second voluminous work, of over 500 pages, "The Organ of the Twentieth Century." This work was likewise read with great care, and again it was—for safety—re-read. It must be confessed that not a little irritation is to be felt at the excessively dogmatic tone of the work throughout and at the number of places where Dr. Audsley fires broadside after broadside at the dead bodies of things which have had no place in American organ building for at least fifteen years. Instances of this sort will be given shortly.

I seem to remember that when a much-troubled man named Job wished to confound a friend of his he prayed to the Lord to direct this friend to write a book, the purpose evidently being to cause this friend to reverse himself to his own discomfiture. Were I actuated by any such motives I could arrange from this latter work of Dr. Audsley's a curious two-fold table of cross-statements. Such is not my purpose. I have, however, several suggestions to make which may aid Dr. Audsley in working the changes which he so earnestly desires.

1. The first of these is this: In a book designed for American consumption it would be kindly, tasteful and helpful to include in forty-three pages of text and plates at least one example of a fine organ-case in America as worthy of emulation. We have them, at least in small number, if not in great quantity. You can always develop native art better and quicker by pointing out to the natives their good achievements rather than by saying in essence: "You have nothing worth while here; look across the Atlantic—they know how to do it over there." Then, too, I can't help thinking how deliciously appropriate such a design as the case of the organ in the Marienkirche (page 14 of this work) would appear in—let us say—a Pittsburgh church!

2. Dr. Audsley in his preface virtually states that the modern organ, the organ of the future, will be of his own design: "But that they [my ideas] will form the foundation of The Organ of the Twentieth Century I feel assured." To support this remarkable statement there are repeatedly inserted throughout the book gibes and slurs at the organ builders. Phrases such as "organ builders—in their well-worn and smooth trade grooves," "the merely tradesmen organ builders," "the thoughtless organ builders," etc., etc., occur with irritating frequency.

Now I hold no brief for the organ builders; none of them have subsidized me to say my say in their behalf. But I do like to see credit given where it is due, and I am willing to go on record as one who believes, after study of the records available, that every important improvement in

organ design, appointment or construction—including tonal developments—has come, not from any theorist, but from either the organ builders or the men who play the organs. And I think the proportion of achievements between builders and players is about nine for the former to one of the latter! The same Schultze, Cavaille-Coll, Willis, Thynne, Whiteley, Roosevelt, etc., who are repeatedly held up as models, were all organ builders; all but one were or are in Europe, and the one American who comes in for any frequent mention is dead; does this perhaps account for the respect paid them? Why this constant slurring of a profession that has seen fewer men attain wealth and more men involved in poverty or bankruptcy than perhaps any other profession? Certainly we do not expect a man to build pianos or make harps at no return to himself; why should the normal and proper desire of an organ builder at least to remain in business call forth this persistent sand-bagging?

I am willing to agree that much could be done to improve the specifications of many moderate-size organs, but I am not willing to admit that only one organ in America, and that the one designed by Dr. Audsley for the St. Louis Exposition, ever came near approaching perfection. No unbiased observer will swallow that.

3. In the preface to the volume under consideration claim is laid to having been the first to advance the idea of including more than one expressive division (swell box) in the organ. Proof of this should be forthcoming. Dr. Audsley's figures concerning his own chamber organ are uncertain: On page 115 he gives the period of construction as from 1865 to 1872, while on page 339 he indicates that in 1877 had been constructed his organ with triple expression. The discrepancy is interesting, but not important; what really matters is that it is incredible that at the time Roosevelt built his Chicago Auditorium, Grace Church, or some of the earlier organs he (Roosevelt) could have had any full knowledge of the multiple expression contained in Dr. Audsley's organ. And yet the credit is claimed for introduction of more than one swell. For the matter of that, it is on record that a general swell, enclosing an entire organ (pedal organ as well as manual) was introduced as early as 1790. The pedal board controversy has been thrashed over ad nauseam, but many of us think that no real improvement has been made over the Wesley-Willis pattern; certainly anything ever written for pedalling can be played on it with ease.

As to the floating string organ, I am willing to agree that credit for it should go to Dr. Audsley, the records indicating that he was the first to scheme and propose it. May it redound to his everlasting credit. I am unable to swallow several of the stopnames proposed—vide "viola pomposa"—until I am shown a specimen of tone and a design of pipes which will be sufficiently great an improvement over existing fine examples of string, but that is by-the-by.

4. An immense space is devoted to futile contention that the choir organ should be enclosed in a swell-box. Who, may I ask, is doing otherwise, or has done otherwise for at least ten years past? I have collected specifications for over fifteen years and am blest if I can find more than two small and unimportant examples of an unenclosed choir organ out of a collection of nearly 300! No, Dr. Audsley, we long ago passed that milestone. Three and four swell-boxes are a commonplace today, even in organs costing as little (!) as \$20,000.

Space is also given to the silly proposition that the great manual be the lowest of the three or four provided; if Dr. Audsley were a recital player, and familiar with the immense amount of music which demands the great in its accustomed place, by reason of thumbing effects which must be done with swell and great manuals as "old-fashioned" built, he would not be so keen to upset the routine layout. If this fetish were to be followed, not less than fifty standard recital pieces

would go by the board as unplayable. Need more be said?

5. Probably none of these obviously erroneous statements would have led me to the lengths of writing this article, much as I regret to see them, but when their author stands up before an audience which included at least one of the greatest artist organ builders the world has ever seen, and states flatly that no tonal advance has been made in seventy years, I take my Corona in hand to say that something is wrong somewhere. Either the organists, organ lovers and regular critics are wrong—and the sense of keen hearing is not in them—or Dr. Audsley is: it's one or the other. How any man can think such a thing, let alone state it, is beyond comprehension. Two examples come to mind, both by "the Steinway of organ building," Ernest M. Skinner—the perfected French horn (not the pattern illustrated on page 467 of Dr. Audsley's book, which pattern Mr. Skinner has not been building for over twelve years, it may be added) and the two-rank kleiner erzähler—one of the most exquisite celeste type of stops yet produced, and a marvelous aid in simulating string (especially muted string) tone. There are others; in fact, Dr. Audsley almost admits it by his comments upon the exceedingly clever woodwind (reedless pipe) imitations of William E. Haskell.

But why continue? These inventions and developments must be known to Dr. Audsley, and if not, they should be; for any writer with his reputation and influence owes it to his followers to be fully cognizant of each and every development. If he fails to do so, he lays himself open to the charge of willfully ignoring a present-day worker. Space cannot be found to cover the developments in existing stops; every player is aware of that condition, for he knows that he can do things now that were impossible even a generation ago.

In closing may I not say that it would delight all of Dr. Audsley's admirers (and who can contemplate his vast work without being an admirer) if in his next book, which I believe is announced, he would show that he is familiar with more than two or three organs of a past decade and one modern instrument standing in Philadelphia, and would give a little credit, at least, to some of the modern artists in America. We may not have advanced to the Utopian plane on which all organs will be perfect organs, but

we have some magnificent examples in this country. Moreover, with the cost of steamship passage being what it is, it helps us not a bit to quote foreign organs to us.

We honor the work of Dr. Audsley, and may he be spared to prosecute it for many more years; but we may be assured of one thing: That when the organ rolls into its Grand Central of Perfection it will be over tracks that have been greased by many kinds of grease, and that grease will have been applied by many hands. And another thought is that if you have a balky horse whom you wish to get to a certain destination, it can be more easily and quickly accomplished by leading him and encouraging him than by kicking him! Is it not just possible that these intractable (?) organ builders and players may be better handled to ultimate gain by a similar method?

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CHICAGO, OCTOBER 1, 1920

CHEATING THE CHURCH.

Miss A. was the talented soprano in a well-remunerated and highly-appreciated choir of a large city church. She sang like a lark whenever her voice was not worn out during the week by engagements that ranged from large hotel musicals and "movie" palace intermissions to oratorio. Her reputation and ability were unquestioned, least of all by the lady herself, who, as is the wont of her class, did not habitually underestimate herself. The people of her church admired her voice and her solos were a delight musically, even if not spiritually. She did her work faithfully and, in short, might be rated as a first-rate all-around choir star, even though she did make a sour face every time the minister selected a hymn that had more than four verses.

Miss A. took a somewhat extended leave of absence and her place was filled by Mrs. B. This lady had a voice very much like that of Miss A. and her ability as a musician was about the equal of that of her predecessor. She, too, was in great demand and was an experienced and capable quartet singer. But she was a little more—she had a feeling for the music of the church, she did not look upon her Sunday work as merely the opportunity to gather in a few dollars that had to be earned, but as an occasion for real satisfaction. She sang the hymns so that her leadership was a delight, and, strange to relate, she even occasionally listened to a sermon with apparent intelligence and understanding.

Now Mrs. B. made a real place for herself in that church and the people would not have exchanged her for a neatly wrapped package containing half a dozen like Miss A. When the latter lady returned to her accustomed place in the choir loft she could not help but feel that she did not make the same hit which Mrs. B. had made. She attributed it to a lack of musical appreciation on the part of the congregation, superinduced by ignorance. She felt, in other words, that she was casting her pearls before swine.

What Miss A. did not know was that a church singer—and the same thing applies to a church organist—has to have the spark of which St. Paul spoke and without which he or she is merely a "sounding brass and a tinkling cymbal." She was musically rated high. As a part of the worship of the church she was at the zero mark.

The man who plays his hymns so that it is apparent that his object all sublime is to reach the "Amen" and who is bored by the service can be no great factor in that service. He may be a great recital artist, but he is valueless for the church. The moving picture theater knows that spontaneity and sympathy are indispensable in that work. The church needs "pep," too, though it is of another kind. The man in the pew is quick to detect the insincere man in the pul-

pit; he is just as quick to spot the insincere or the uninterested in the choir loft or at the organ bench.

If the music in the church is not of distinct aid and benefit to the service the church is being cheated. If the music is musically up to the standard—and that it always must be—and is rendered in a devotional spirit, then it forms the greatest means of uplift, easily equal to the sermon. Handel's "I Know That My Redeemer Liveth," sung reverently, will do more, we dare say, to convince the listener of the truth of Job's dramatic words than will any pulpit dissertation on the same subject. There is many a soul that would not be moved by a plethora of sermons which will respond at once to such an instrumental composition as, for instance, the "Song of the Seraphs," by Guilmant, or the Chorale in A minor by Cesar Franck.

This is not an argument in favor of long-faced, anaemic organists, but it may serve as an explanation why some men are not the success in their church work that they believe their efforts and knowledge entitle them to be.

DR. MORGAN AND HIS ORGAN.

In the matter of portable organs the English seem to be forging ahead of us, although in the use of the organ in theaters the reports from the other side of the ocean indicate that the British are backward. Some time ago we published a picture of the large portable instrument with which Robert Pattmann traveled about, giving recitals and "acts" in vaudeville. He plays good music and has attracted the audiences successfully. Now Westlake Morgan, Mus. D., is his rival. A very interesting clipping from a Glasgow paper, for which we are indebted to Alexander Arnot, before the war a member of the Steere staff at Springfield, Mass., and at present with a Scottish organ company, throws light on Dr. Morgan and his organ, as follows:

Must our old friend, Mr. Robert Pattmann, look to his laurels? The rival in the field is Mr. Westlake Morgan, who is coming on Monday to the Empire. His organ is what is called a "portable" instrument. It costs \$8,000, contains no fewer than 2,300 pipes, rising to 18½ feet high, and possesses five manuals, seventy-five stops, and twenty-five pistons. The motive power is supplied by two seven and one-half horsepower engines. Statistical persons may like to know further that eighty miles of wire have been used in its construction.

As to its "portability," it may be assumed that it does not travel under the carriage seat, but it packs easily into eight twenty-one foot trucks and comes from the station in thirteen pantechinos. This requires some freight to pay. More interesting perhaps is some to pay. The fact is that if we have never known a Welsh bard we may see one in Mr. Westlake Morgan, the player of the instrument, who was sixteen years organist of Bangor Cathedral and afterwards at the Royal Albert Hall, London, and St. George's Hall, Liverpool, and who is one of the Bards.

The concert organist in this country is handicapped more than any other artist by the varying degrees of size and quality in the organs he encounters on a tour. Perhaps it would be possible to solve the problem by means of a portable instrument in the manner in which the English seem to be doing it.

TURNOVER.

What good thing for the organist can come from the Chicago stockyards? The somewhat contemptuous question occurred to us when there came a circular letter from the great house of Armour & Co., whose only contribution to music, so far as we can remember, is a violin string. You may recall that the founder of the house made the memorable statement to a minister that the squeal was the only thing about the pig which the packing-house did not utilize. Perhaps some day that may be put to use as a new organ tone. Many Chicago visitors are so eager to visit the stockyards that we naturally deduce that they take deep interest in its workings. And if it were not for the same stockyards most of the organists would seldom eat the meat that strengthens them for their attacks on Bach and the weekly prelude and postlude, or the daily love theme, as the case may be.

Meat packing and the organist's profession have something in common that is essential—both must be based

on good business principles, or they will not succeed. The finest bacon in the world, as Armour & Co. know full well, will not be produced in quantity and reach the consumer all over the world unless its merits are made known. Many organists do not realize this. Only this month we received a letter from one of our most esteemed readers complaining because some of his colleagues to his mind advertise themselves in the news columns of *The Diapason*. It offended his sensibilities to see personal items concerning these men.

Nothing deserves greater contempt and nothing will receive it sooner than the man or the article which is highly advertised and has no merit back of it. But nothing seems more lifeless and more a waste than something really worth while when the producer hides it under a bushel. Even Christ, as it has been pointed out told his disciples to go into all the world to preach the Gospel.

Here is what Armour's Better Business Bulletin says:

Turnover of stock is the goal of every business undertaking and frequent turnover is the profitable turnover. To obtain turnover the merchant must make sales. Sales are the life blood of the profitable turnover of working capital. Those two factors are more interrelated than any other two in business. Time was when some manufacturers considered their sale completed when they shipped their goods to the retailer and the retailer considered his sale completed when the transaction across the counter had been closed. But now both of them realize that the sale is not completed until satisfaction has been given, and that satisfaction has not been proved until the customer has been brought in again. The sale that every merchant wants in his store is the sale that reproduces itself in repeat business.

Advertised quality goods make quicker turnover than any other kind. Recently a well-known newspaper of national reputation discovered that advertised goods were turning over three to four times faster than those that were not advertised and comparison of advertised and non-advertised goods was made by the newspaper. The amount of capital invested in stock was the same in each case.

This is worth pondering by the men who, useful as they are, never read anything along the line of their profession or as to what others do, never hear others play, never attend a convention, never advertise, never answer a letter, and to all appearances, feel perfectly satisfied professionally by, in and with themselves.

APPEAL FOR BETTER MUSIC FOR YOUTH OF TODAY

From the Congregationalist and Advance, Boston.

Professor Augustine Smith in his leadership of the music at the International Council gave a practical demonstration of how completely the standard hymns of the church lend themselves to worship. He showed that it is not at all necessary to use religious rag-time to the accompaniment of a trick pianist with the leading of a clown to make music worshipful. He not only brought out the message of the musical settings of the hymns, but he also interpreted wonderfully the poets who wrote them. For two or three years he has been rendering this sort of service to the country through the conventions of the International Sunday-school Association. In other years the association has not been so fortunate in its leadership because the musical leaders tried to make the music performance rather than an act of worship. In many of the conventions held by the association also no attempt was made, apparently, to teach the delegates how to make the music in the home church most worshipful.

In a large convention held by another interdenominational organization we could not help contrasting the music with that led by Professor Smith at Boston. The book used was put out by the publishing house of the organization and its preface was written by one of our foremost Christian leaders. The hymns in the book are not representative of the best music of the church, and the singing was led by a man who acted more the part of a clown than that of a leader of music in a Christian gathering. The pianist was a trick player whose "dives" and "uppercuts" tended to destroy what worship should have been in the large number of youth present. The convention was for young people. It is a crime when the music of a Christian gathering is treated as an opportunity for personal or technical display and not as a means and an ideal of worship for youth.

Professor Smith has proved conclusively that young people will sing heartily the best hymns of the church if they have the proper leadership. It is time for the great interdenominational organizations to demand that their youth in the impressionable period be given the best music under the most reverent leadership, not only in order that they may learn how to worship, but that they may fill their memory with hymns worth retaining. We ought to have a change in the kind of music provided for our youth and we ought to have it at once.

The Free Lance

By HAMILTON C. MACDOUGALL

Bertram Clayton in the English Quarterly Review says "the cinema could not survive for a single week as a paying proposition without the artful aid of music."

Ha! Ha! Bertram ought to have been in Chicago in August.

As a "country cousin" I have been wandering around the Broadway picture houses the last two weeks with my ears wide open to the sounds of the organ and orchestra. I imagine that I heard now and again substitute players, and therefore must not judge of the standards at the Capitol, Rivoli et al by the playing of the last two weeks in August and the first week of September. On the whole, however, I was somewhat disillusioned.

The orchestral playing at one of the "Big Four" was, judged by the finest standards, first rate, and at the other three excellent. It seemed to me that the choice of music in Griffith's "Way Down East" at the Forty-fourth Street Theater was rather the best I heard during my trip as "country cousin." I was particularly impressed also by the pianissimo playing in a good deal of "Way Down East."

Frank Adams, in a delightfully stimulating article in the American Organist for August, writes that "the talk about loud versus soft playing is sheer bunk," and I get his point, which is a good one. All the same there is such a thing as piano and forte.

The people who are writing to *The Diapason* about the uses and abuses of the crescendo pedal ought to have been with me one afternoon during the relief hour and heard the organist work the c. p. for all it was worth—and very much more. The picture seemed to call naturally for a popular song of the day, and this was taken as a foundation for an extemporization of considerable ingenuity and musical worth. But the crescendo pedal was in steady use, so that the music was in constant flux, up and down, up and down, until one was exasperated. Unfortunately my seat was close to that side of the divided organ that had the great and solo organ stops; the consequence was that we were hit in the head, so to speak, when the pedal opened. The instinctive impulse was to dodge as the ear realized that the forte was imminent.

It was pleasant to note how uniformly good the organ playing in New York was as regards registration (always excepting the abuse of the crescendo pedal), manual and pedal technique. At one of the "Big Four" I heard as fine organ playing, largely *à tempore*, as I ever heard in my life; I regretted exceedingly that I could not find out who the player was. On the other hand, I heard one or two "solos"—programmed as such—slammed through in very bad taste; I'm glad to say there was little or no applause. It was interesting, too, to note how clever the picture organist is in joining his playing on to that of the orchestra in tone color; one would be entirely oblivious of the fact that the orchestra had ceased and the organ began until the latter had played for some time.

After closely studying the organ playing at the Rialto, Strand, Rivoli and Capitol I am again impressed with the artistic earnestness and technical skill of the organists there, and I believe that this is applicable to the better class of players all over the United States. Certainly I have heard here in Boston playing that in interpretative and technical values would find its home comfortably and surely in any of the New York houses I have named.

I have been wondering, however (and this is a disturbing thought for which I expect to be blamed), if the picture organists are not over-emphasizing the interpretative side of their job. I am reminded of the old story of the man who, on entering a restaurant and ordering an oyster stew with

most minuteness as to oysters, milk, seasoning and the proper times thereof, was horrified by hearing the waiter shout to the chef "One stew!" After all, good playing, correct in technique, piquant registration, eclecticism in the choice of music, not too much loud playing (here I dodge a missile from Frank Adams!) and a reasonable attention to the analogies of mood and speed as between picture and music—these are what count; all else seems to be merely "One stew!" and this is what I referred to in my second paragraph as my disillusionment.

THE BLOWER.

There has been a lot of talk lately about the crescendo pedal and I have studied them over and thought you should like having a few ideas from an unprejudiced person who is a lady who understands all about these kind of musical things and don't have to make her living that way anyway like so many men who are hired for the job of critic because sometimes a regular critic who is paid high for what he says about other musicians are only jealous anyway and they couldn't be depended on if they are that anyway and maybe if they are not jealous they haven't ever learned to play an organ so they may be only for church music and that was a long time ago before you needed to know how to change things to suit your pictures, because when you are taking up the collection you can play most any kind of a slow piece, if you don't play it too loud, and you don't have to watch for a change of action or anything.

I don't see what is the reason for talking so much about the crescendo pedal anyway. For my part I don't care if Lemare had the one disconnected on the Frisco organ or not, and after I have read what I would say was only a quite awkward comparison between the tone colors of the organ to something quite different I should think, and that is a pianist's palette, seems to me, thought it all out and didn't see how he or anybody else could figure it out to be like he seemed to think it was. For myself, I can't think but what some of the grandest and most beautiful effects on the pipe organ can be gotten if you use this pedal right when you should. I am not the only first-class player who seems to understand the dove in this town because right here is another fine organist besides myself and he is a tall fellow and he is thin and good-looking, and I would say he is aesthetic-looking, just like a regular nervous musician should look, and I always love to hear him play every time I haven't got some place I have to play or anything that keeps me from going to watch him.

The last time I was down there he played the piece "The Rubinstein Chimes." You know, it started on with that kind of soft, rainy music and every once in a while his foot would come over to the crescendo pedal and by the means of using this pedal that way he could bring on the whole organ in such grand chords followed by some little trills on the flute.

I always like organ music with a lot of pep and jazz in it and what better way than to use the crescendo pedal to do this and make them notice your music when the picture is right? It is being taught in all the movie schools to use it freely and I tell them myself that I like to hear it used—the more the better. If the music hangs along just about the same all the time and the picture happens to be pretty good, maybe you lose interest in the music and forget it, or if the picture is not scenery or something and there isn't much pep to the organ probably it won't move. Whenever I get so I want some of that slow kind of draggy, rock-me-to-sleep kind, I go to the Methodist church here, because you can't have any variety or jazz or anything in church music and every good organist knows it, or ought to, anyway.

This man which I was speaking about before is the finest organist I ever heard almost, and some say he gets maybe \$150 per week, which I'll bet is more than is received by the whole number of church and concert organists of the city added together, and this is because on the church organ you can't get results because you haven't got a good subject to play up to and if you can't find some way to put in the crescendo pedal music it don't take and if it don't take, of course, then you can't expect to draw such a great salary. That's why I say give us more crescendo pedal music.

IMA PLAER.

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TWELVE EASY LESSONS for the MOVIE ORGANIST?

We guarantee success for each and every pupil. Experience unnecessary. No need to spend years learning sight reading. Through a fortunate circumstance the Blower is now prepared to offer to its readers twelve easy lessons by Miss Lucille Heckelpeifer, the talented and brilliant organist of the Hugo Thuter in New York City. This course has been procured from Miss Heckelpeifer at an enormous cost and will be run in serial form in succeeding issues of the Blower. The subject matter is presented under the following heads: The Stops, Playing Pictures, Orchestral Stops, The Vox, Jazz, Chasers, Playing with Orchestra, The Pedals, etc.



BY HAROLD V. MILLIGAN.

MINUET FROM "SAMSON," Handel; "DREAM," Kopyloff; "IN SILENT WOODS," Rimsky-Korsakoff; "HYMN TO THE SUN," Rimsky-Korsakoff; FINALE FROM "PRINCE IGOR," Borodin; PRELUDE IN D, Glazounoff; Adagietto, Bizet; IMPROMPTU, Busch; "T R A N Q U I L I T Y," Busch; "IN FANCY FREE," Manney; "MELODIE MIGNONNE," Morse.

Published by the Oliver Ditson Company, Boston.

The Oliver Ditson Company comes out in a magnificent outburst of defiance against the shortage of paper, ink, labor and other essentials and proudly maintains that, come what may, there will be no shortage of organ transcriptions! Most of the organists of our acquaintance pride themselves on reading from electrical scores and doing other dazzling feats in making their organ transcriptions, but there must be plenty of organists less boastfully supplied by an all-wise Providence who buy their transcriptions ready-made, for publishing organ transcriptions is unquestionably one of our favorite indoor sports. A glance over the list of titles shows a large proportion of these pieces to be of Russian origin, and the list as a whole is an indication of the increasing secularization of the organ. Most of the compositions would be impossible for the church service and the market for them will be found exclusively among recital organists and in the moving-picture theaters.

The Minuet from Handel's "Samson" has been transcribed by Harvey B. Gaul. It is delightfully Handelian and minuetty. Mr. Gaul has also arranged the Kopyloff "Dream," a charming piece of salon music (evidently from the piano), well adapted to the organ. The two excerpts from Rimsky-Korsakoff have been transcribed by Gottfried Federlein. They are both atmospheric and characteristically Russian and Rimsky-Korsakoff's "In Silent Woods," was originally a song and its vocal melody when accompanying instrumental interludes and harmonies gives forth pleasingly a mood of gentle melancholy. The "Hymn to the Sun" from the opera "Le Coq d'Or," one of the most successful productions of recent years at the Metropolitan Opera House. The music is rather fantastic, with several exotic cadenzas. Another Russian opera also produced in recent years in New York, is Borodin's "Prince Igor," the finale from the first act of which has been transcribed by Edwin Arthur Kraft. It, too, has an exotic, barbaric flavor, and will be found of interest at such times and places as may seem to require a bit of Russian dressing. It builds up to a full organ climax and is full of rhythmic energy. The Glazounoff "Prelude" from Op. 101 and the Bizet Adagietto, from "L'Arlesienne," have both been transcribed many times before; as they are admirably adapted for the organ, there is no good reason why they should not be transcribed again and yet again. In this case the transplanting has been done by T. Carl Whitmer and Walter P. Stanley, respectively.

Of the other pieces in the list it need only be said that they are melodious, easy pieces. The transcribing has been done by Orlando A. Mansfield, H. J. Stewart and Edwin Arthur Kraft.

RONDO, by Frances McCollin; SONG OF SUNSHINE, by Roland Diggle. Published by the Oliver Ditson Company.

The Ditson Company also indulges in two original compositions for the organ. Miss McCollin's Rondo shows the well-defined feeling for form which characterizes most of this young composer's work and there are some delightful canonic passages. Mr. Diggle's simple melodicies are well-known and require no elucidation.

PRELUDE TO "THE BLESSED DAMOZEL," by Debussy; PRELUDE IN D FLAT, by Chopin.

Published by the Boston Music Company.

The Boston Music Company adds its quota to the transcription crop. Palmer Clark makes an organ arrangement of the Prelude to Debussy's "Suite 'The Blessed Damozel'" one of that composer's most successful works. There already exists a fine transcription of this Prelude by Gaston Choisnel, published by Durand. The Chopin Prelude in D flat, commonly designated the "Raindrop," is more familiar in two staves than in three, but like many of Chopin's pieces, it is well suited to the organ. The arrangement has been made by Harvey Gaul.

"SUNSET," by J. Frank Fryssinger; published by Harold Flammer, New York.

Mr. Flammer's catalog of organ works is a small one, while Mr. Fryssinger's is very large one, this composition being Opus 186. Such a large opus number indicates that the composer possesses a vein of that melodic simplicity which makes for popularity, and so he does.

FIRST RECITAL PIECES FOR THE ORGAN, by H. Alexander Matthews; published by G. Schirmer, New York.

Six pieces are grouped under this rather

ambiguous heading; as their most distinguishing characteristic is technical simplicity. I presume that the title implies that it is for beginners in organ playing, certainly the pieces of Mr. Matthews' first recital pieces, for we have had occasion to admire his work in times past! As a matter of fact, their easiness of execution need not have been featured, for they are, from a technical point of view, about on a par with nine-tenths of the organ music published nowadays. Organ compositions for general consumption rank about with teaching pieces for the piano of Grades 2 and 3. Composers and publishers stick closely to pieces of elementary simplicity, which undoubtedly is necessary if they are to sell more than a dozen copies. As long as organists receive such infinitesimal salaries that only a favored few are able to devote sufficient time and energy to master the instrument, this condition probably will continue.

Although Mr. Matthews' pieces are simple in design and construction, they are, I am happy to say, of fine quality and distinctly above the average. As long as we must have simple, easy pieces, let us have them well made and of good material. These may be safely trusted not to be injurious to the most sensitive and immature palate.

The six pieces are "Communion," "Melodie," "Caprice," "Sortie," "Pastoral" and "Festal March," and their character may be inferred from their titles. They are not necessarily "recital" pieces. With the possible exception of the "Caprice," they may be used without sacrificial results in church services. This is especially true of "Communion" and "Melodie," two simple pieces offering a fine opportunity for legato playing. The "Pastoral" is appropriately pastoral and the "Caprice" is judiciously capricious. "Sortie" and "Festal March" give the young organist an opportunity to be bold and vigorous.

Mr. Matthews has covered the ground thoroughly and his ability to write so deftly in words of one syllable argues a mastery of the polysyllabic style as well. Many a composer would have decked his little pieces out with high-falutin' titles, such as "Poeme Symphonique" or "Twilight on Lake Chatahoocie" and passed his music off as a sheep in wolf's clothing. Mr. Matthews' modesty well becomes him; our compliments on it, as well as on his excellent music.

CHORALE PRELUDE, by J. S. Bach; edited by Summer Salter; published by G. Schirmer, New York.

The chorale prelude selected by Professor Salter is "Allein Gott in der Höh sei Ehr." It is not made plain just why a new edition of this chorale was deemed necessary; perhaps the idea was to publish this one separately, instead of including it in a volume with other chorales, as is usually done. The editor has prefixed two explanatory notes in regard to the playing of the "ornaments." The registration is also indicated and Professor Salter's suggestions are interesting and valuable.

REMEMBER NOW THY CREATOR, cantata, by Edward Shippen Barnes; published by Boston Music Company.

Mr. Barnes' prediction for the modern French school is not so pronounced in his vocal music as in his writing for the organ; he has written numerous anthems which are well known, so that his style needs no comment at this time. The present cantata is in four separate numbers. The first, with Biblical words, includes an extended solo for tenor or mezzo-soprano; the second is a setting for chorus without solos of a verse from a familiar hymn, "Even Down to Old Age." The third is also without solo, the words from the Book of Revelation, "And They Shall See His Glory." The tenor or mezzo-soprano again has a solo in the fourth and last number, "I Heard a Voice from Heaven." The cantata will be found useful and appropriate for memorial services, and we also suggest that the separate numbers may be used as anthems on occasions of similar character.

THE RISEN LORD, "THE LORD REIGNETH" and "I WILL LIFT UP MINE EYES," by Leo Sowerby; published by the Boston Music Company.

Mr. Sowerby is one of the leaders among the younger composers and his organ music has been commented upon in these columns. His vocal music also is worthy of praise, and bears the marks of a strong musical personality. "The Risen Lord" is an Easter anthem in eight parts, for soloists and chorus, in which the antiphonal effects are handled with most interesting results. The composer is to be congratulated upon breaking away from the English "Praise the Lord" school in his praise anthem, "The Lord Reigneth." "I Will Lift Up Mine Eyes" contains some interesting part writing and may be sung by solo quartet. Mr. Sowerby's vocal writing is less involved and more direct than his organ work, and his anthems are not overly difficult. They are to be recommended to all choir masters who are on the lookout for the best things of the present day.

I SOUGHT THE LORD, by J. Sebastian Matthews; published by G. Schirmer.

Mr. Matthews' anthem has an unusual lyric in the words of an anonymous hymn, and he has set it to music which is straightforward and melodious, but not too much so.

St. Paul's Lutheran Church of Norfolk, Neb., has ordered an organ to cost \$10,000 from the Reuter Organ Company of Lawrence, Kan. It will have three manuals and twenty-three speaking stops, with detached console, and is to be completed by March 1, 1921. The specifications were drawn up by Professor Fritz Reuter of Dr. Martin Luther College at New Ulm, Minn.

WISE AND OTHERWISE.

A student of the changes wrought by wartime and the reconstruction era cannot afford to overlook the altered status of the art of music. A few years ago there was a gulf fixed between the knowledge of the specialists and the intelligence of the average audience. Music to be "popular" was expected to appeal to an order of taste comparatively low. Now that is changed. A visitor to a first-class restaurant heard Schubert's Unfinished Symphony played by the orchestra, and shortly afterward listened to Bach's Air on the G String at a theater. At a hotel recently the "Hymn to the Sun" from Rimsky-Korsakoff's "Coq d'Or" was heard with general pleasure; and in the moving picture places Chopin, Beethoven, Bach, etc., are by no means uncommon. Some of the "movies" employ players of high standing from the large symphony orchestras; at the same time their large organs are manipulated by organists of the first calibre.

The talking-machine has had a great deal to do with the spread of intelligence and appreciation in matters musical; community singing has led many to discover in themselves a capacity for the concord of sweet sounds. It is no longer thought "unmanly" or a little "soft" to care for music. The art has proved in all walks of life its singular power to banish the "blues" and to liven up the clouds with silver. The soldiers abroad found music a powerful remedial agency and stimulus to bring a man back to the world he knew. Never was participation in music so general, never was the popular taste so high, nor the public so discerning.

The passing of liquor is, without doubt, directly responsible for an added interest in music generally. Our hotel orchestras are now being largely augmented and musical events are better patronized than when "booze" was to be obtained ad lib.

It is not that people have larger amounts of money to spend for music and music-making instruments, but it is that those who formerly used alcoholic beverages in one form or another to get away from the material of our everyday existence, are now using music to a greater degree for the same purpose. Music is one means by which we can forget our troubles, for a time at least, but without intoxication and therefore the deleterious effects resulting from liquor.

This reflects itself in greater patronage of all things musical—the teacher, with more pupils; a larger sale of organs, piano-players, Victrolas, etc.; more employment for all classes of musicians, and at an increased stipend.

Yea, prohibition is a blessing to music.

J. MC E. W.

TORJUSSEN TONE POEMS.

A truly useful piece of work has been done by Harold Vincent Milligan in transcribing for the organ a series of six Norwegian tone poems by Trygve Torjussen. They are published by the Arthur P. Schmidt Company. These melodies lend themselves beautifully to the combinations of either a small or a large instrument and should come into demand for recital program pieces. Technically they are easy. With good taste used in their interpretation they are most effective. To this end Mr. Milligan has made excellent suggestions for the registration. The titles of the six sketches are: "To the Rising Sun," "Midnight," "Folk Song," "Northern Lights," "Tranquillity" and "Isle of Dreams."

FIRST CENTRIFUGAL BLOWER.

Boston, Mass., Sept. 1, 1920.—Editor of The Diapason, Chicago, Ill. Dear sir: Mr. Elliot thinks that Mr. George S. Hutchings' use of the centrifugal blower may have been anticipated by Austin or Hope-Jones.

Permit me to say that Mr. Hutchings used a Sturtevant fan before the Austin Company was in existence, and before Hope-Jones had become interested in the organ.

I have personal knowledge of his using Sturtevant fans over thirty years ago. Yours very truly, ERNEST M. SKINNER.

L. D. Morris, the well-known Chicago organ expert, had a narrow escape in Evanston a few weeks ago when his car was struck by another and heavier automobile and thrown twenty-five feet. Fortunately Morris escaped with a few bruises. His car did not fare as well and the insurance company has had to meet a large hospital bill for the trusty conveyance which takes Mr. Morris from church to church on errands of mercy in the organ loft.

With the Moving Picture Organist

Valuable Advice for Theater Players, Settings for Photo Dramas, Reviews of New Music, Etc.

By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 433 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue.]

HAWAIIAN MUSIC (Continued).

Perhaps the most widely-known air is "Aloha Oe," composed by former Queen Liliuokalani, and next to this is the native sacrificial hymn "Mona Kia." Both of these are easily adaptable to the organ. To illustrate the use to which a native melody may be put, we are now playing a weekly news reel in which a funeral procession in Honolulu is shown. We used this air as a theme in the style of a funeral march (two winds and vox humana), changing the air from the major to the minor key of C. It seems strange that more films of this particular kind are not made. Among those produced in recent years are "Hidden Pearls" (Hayakawa) and "The Marriage Ring" (Enid Bennett), in which the "Aloha Oe" and the "Idol Dance" were used as themes. However, they have been issued in many scenes of the island, and on these we always used a number which could be properly classed as a dreamy Hawaiian waltz. "Hawaiian Dreams" by Marple; "Isle of Golden Dreams" by Blaufuss; "Drowsy Waters" and "Mo-anā" are of the type desired here. Using the soft string stops, eight and four foot, with the vox added, and playing the melodies in thirds and sixths in tremolo style, with eight-foot strings alone on the accompaniment (left hand) and the cello on the pedals gives a realistic reproduction of the haunting rhythm of Hawaiian music as typified in ukulele playing. On some large orchestral organs there is a special string attachment which emphasizes even more this characteristic.

In playing Hula dancing scenes we take a number like Cunha's "Everybody Hula" and build up a foundation for a xylophone or bell solo by adding strings and woodwind and using string and flute accompaniment, contrasting this by omitting the percussion solo tablets. Where drums are included using the bass drum on second touch on the pedals adds to the effectiveness of the piece.

Strictly speaking there is no real dramatic composition in this class, with the exception of "Mona Kia," by Dore (Franklin Company). This number has been arranged after the original Hawaiian melody used in the "Bird of Paradise" drama, as a cantata for mixed voices, and can be used for picture playing in a more dramatic style by the contrast of such stops as sixteen and eight-foot tubas on one hand and the softer stops on the other.

Of the popular numbers published in this country the majority will be found useful on scene and other bright films, showing native dances even other than in the islands. "Mele Hula," by Tyers, is sub-titled as a Pacific Island dance. In the Bergstrom collection will be found many old native songs not listed above which can be used for ancient or savage scenes of barbaric life in this or the South Sea islands.

A recent short Paramount subject, "Beneath the Equator," contains the following: (1) Open with "Wacki Woo" or other Hula dance until (2) Darwin was right. "Moana Waltz" by Olsen until (3) Tyers was right. "Mele Hula," by Tyers.

The following list includes all pieces in this class which have been issued to date:

PIANO SOLOS.

Twenty-three Hawaiian Melodies Kaai (Bergstrom). "Hawaiian Sunset," Howe.

ACCOMPANIMENTS.

Mona Kia," Dore (sacrificial hymn). "Mo-anā," Olsen.

"Kilama," Lila.

"Hawaiian Selection," Lake.

"Hawaiian Love," Berger.

"Luana," (Bird of Paradise), Kanoa.

"Admiration," (Hula), Tyers.

"My Isle of Golden Dreams," Blaufuss.

"My Own Jona," Gilbert.

"Hawaiian Blue-Bird," Carey.

"Hawaiian Rose," Klickmann.

"Sweet Hawaiian Moonlight," Klickmann.

"Fair Hawaii," Kutz.

"Hawaiian Nights," Roberts.

"Hawaiian Twilight," Sherwood.

"The Hawaiian Moon," Roberts.

"Moana Kai Ala" (March), Lake.

"Kahola, Honolulu" (March), Lake.

"Like-no-alike," Lake.

"Kilauea" (patrol), Lake.

"Hawaiian Buttocks," Baskette.

"On the South Sea Isles," Tilzer.

"Hawaiian Lullaby," Bridges.

BERGSTROM ISSUES

"On the Beach at Waikiki," Kailma.

"Isles of Aloha," Dietrich.

"Honolulu Tom Boy," Cunha.

"One, Two, Three, Four," Alan.

"Aloha," Quincke.

SONGS.

"Hawaii Popol" (National Anthem).

"Aloha Ce" (Farewell to Thee), Liliuokalani.

"Halona" (Beautiful Mountain).

"Watahal" (Drowsy Waters), Cunha.

"Mauna Kia," Cunha.

HULA SONGS.

"Mele Hula," Tyers (Ricordi).

"Huki," Berger.

"Hawaiiana," Kailana.

"Hilo," Lake.

"He Manoa" (Old Hawaiian), Cunha.

"Hula O Makae," Cunha.

"My Honolulu Hula Girl," Cunha.

"Everybody Hula," Cunha.

"Hawaiian Hula Song," Cunha.

Sixteen Hula Dance Songs in "Famous Hawaiian Songs" (Bergstrom Co., Honolulu). This book contains: "My Tropical Hula Girl," Waikiki Mermaid," "Honolulu Tom Boy," etc.

NOTE: The Bergstrom Company also publishes a book of Hawaiian Melodies arranged for piano, guitar and mandolins. These may be used also for ukulele, the ensemble being typically Hawaiian.

POPULAR HAWAIIAN SONGS (PUBLISHED IN U. S.)

"I Can Hear the Ukuleles," Paley (Remick).

"Sunset Land," Kawelo (Fox).

"Hawaiian Dreams," Marple (Daniels).

"Down Honolulu Way," Burnett (Remick).

"Hula Serenade," Van Alstyne.

"Play Hula Waltz," Van Alstyne.

"My Rose of Waikiki," Burnett.

"Hawaii I'm Lonesome for You," Cunha.

"Hilo March," Pele.

"Hawaiian Twilight," Sherwood (Vandervoot).

"Sweet Luana," Zamecnik (Fox).

"Hawaiian Smiles," waltz, Earl (Shapiro).

"Beautiful Hawaiian Love," Bridges (Frost).

"That Cabaret in Honolulu," Frost (Root).

"Along the Beach to Waikiki," Remick.

"On the South Sea Isles," Tilzer.

"Wicki Wacki Woo," Tilzer.

NATIVE HAWAIIAN SONGS.

(In popular style composed by residents of the islands.)

"My Waikiki Mermaid," Cunha.

"Isle of Aloha," Dietrich.

"Dear Old Honolulu," Cunha.

"My Luau Girl," Kailimai.

"My Tropical Hula Girl," Cunha.

"Goodby Honolulu," Kailimai.

"Hula Height," Aea.

"Hawaiian Maid," Cunha.

"Back to Honolulu," Cunha.

"Luau Mohana," Nape.

"Nu'uanu Hawaia," Kling.

"Like Pu," Dietrich.

"Ku'u Ipo," Nape.

NEW PHOTO-PLAY MUSIC.

From the Boston Music Company we have received Film Folio No. 1 by George West. Mr. West was one of the authors of the guide for picture playing recently reviewed in these columns. The first fourteen examples are a series of themes for various situations. A "Pastorale," "Tragic Conflict," "Oriental," "Galloping Horses," "Meditation," "Ominous Forebodings," "Grotesque Strain," "Three Recitations," "A Neutral Strain," "Tense Hurry," "Sweet Sixteen," and a love scene complete the list. The "Tragic Conflict" is especially good, being a heavy dramatic piece. The "Ominous Forebodings" is good also, and the recitations, the dramatic scenes are the recitations. The "Oriental" is a weird bit, while the others are well described by their titles. We note that the love scene is the same theme that was illustrated in twelve or more examples of how to alter a theme into any given rhythm to fit the film situation in the book "Musical Accompaniment for Motion Pictures," and this is exceptionally fine.

The remainder of the folio is a series of pieces published by the company separately, but included for good measure. Of these "Angelica" and "Adieu" are excellent dramatic works, "KoKo San" is a bit of Japanese fresco, "Tango" by Kiepert, is a short Spanish piece, "Capriccito" and "In the Starlight" are bright compositions, "Merry-Making" is a bright comedy dance, two numbers by Helm are for army scenes, and there is included also a comedy march ("Mummer's") by Martel and a selection of dramatic themes from "Tannhäuser." Altogether it is a book that will prove valuable to theater players.

A number of separate publications (accompaniments) have also been received:

WOODLAND.

"Woodland Echoes," Friml. This piece is a gem of descriptive writing. We remember using it on a scene "One Night in June" in which many beautiful cloud effects, waterfalls, and other natural scenes were shown. The clarinet and oboe solos interspersed with trills on the flute, and finally the tremolo effects which one can obtain on strings make it a valuable gem for picture work.

NEUTRAL.

"Evensong," Lind. "Yesterdays," Huerten. Two typically quiet numbers for general use, the first being in G, two-four measure, and the second in A flat, six-eight. Both have pleasing melodic themes.

DRAMATIC.

"Memories," Huerten. "Love's Melody," Hurst. "Angelica," Martel. "Dialogue," Meyer-Held. "Love Song," Nevins. "Cherry Blossoms," Friml. Six numbers of the ever sought for dramatic class of pieces, of which the theater organist cannot have too many. "Memories" has a smooth theme with cello and clarinet solos (A flat); "Love's Melody" is gratifying in its theme, which should be brought out on a baritone stop. It has two pages of dramatic action, and when used as love theme only the first page should be used. "Angelica" is another fine dramatic number in C. The "Dialogue" and "Love Song" are well known, and are what we classify as light dramatic numbers, while "Cherry Blossoms" is in this same division, in spite of its Japanese name. It is in D six-eight, and the composer alternates between the tonic key and that of B flat in a clever manner.

PATHEMIC.

"I'll Pray for You," St. Quentin. A quiet andante in D for scenes of a pathetic nature or light dramatic.

BRIGHT.

"The Bim-Bims," Adam. "Daffodils," Carvel. "Iris," Friml. "Country Dance," Nevin.

The first is a bright moderate in A minor, alternating with woodwind and tambourine effects in A major. "Daffodils" is an unusual twelve-eight piece in B flat. In accompanying the solo the harp may be used. "Iris" is a straight four-four moderate in G, while the dance is a typical country dance, with reed solo (oboe or clarinet) or with piquant combinations like bouzouki, quintadena or flute.

KOKO SAN, JAPANESE.

"Koko San," Kamoto. In the first few measures a bit of oriental flavor is gained by quick transition from minor sixth to major fifth in accompanying the melody.

On page 3 this native composer has given us a new and original Japanese rhythm by using a quarter, two eighths, two quarters, two eighths, a quarter and a half note.

ITALIAN.

"Enchanted Hour," Mouton. This is a Venetian barcarolle in E flat. A short andante theme in thirds is followed by a flexible theme in single notes, and the first returns to close the piece. Useful also as a light dramatic number. This is a double number with "Berceuse" by Palingren, a two-four lullaby in B flat, as added value.

Another batch of music comes from the Helwin company.

BRIGHT.

"Nochechita," (Twilight), Albeniz. A characteristic Spanish allegro in B flat.

ITALIAN.

"Enchanted Hour," Mouton. This is a short andante theme in thirds is followed by a flexible theme in single notes, and the first returns to close the piece. Useful also as a light dramatic number. This is a double number with "Berceuse" by Palingren, a two-four lullaby in B flat, as added value.

SPANISH.

"Nochechita," (Twilight), Albeniz. A characteristic Spanish allegro in B flat.

ITALIAN.

"Enchanted Hour," Mouton. This is a short andante theme in thirds is followed by a flexible theme in single notes, and the first returns to close the piece. Useful also as a light dramatic number. This is a double number with "Berceuse" by Palingren, a two-four lullaby in B flat, as added value.

Another batch of music comes from the Helwin company.

BRIGHT.

"Impish Elves," Borch. "Lovelette," Levy.

Two bright little numbers, which will give a piquant and charm to many a film. In G and E flat.

We note with regret the death, recently, of Mr. Levy, who has composed many useful works for picture playing. His "Vampire" theme is doubtless in every theater musician's library.

DRAMATIC.

"Chanson Melancolique," Collinge. "Poème Symphonique," Borch.

"In the Ruins," Kempinski. Here are three fine numbers classed as heavy dramatic by us.

The chanson is in F minor and has a pathetic touch to it, with an agitato middle section.

The poem is an excellent bit of writing, beginning with a quiet andante theme in D, and on page 2 working up to a dramatic height, then subsiding into the first theme again, to work up again just before the close. Here is a number that is fitted to many films, as there are just such screen situations, and by beginning this number at a given point (after seeing the picture screened) the player can synchronize the music and picture perfectly.

"In the Ruins" is in E minor, and can best be described by the words "ominous" and "foreboding."

PATHEMIC.

"Withered Flowers," Kiepert. A pathetic little intermezzo in F, with a tender plaintive theme.

LIGHT DRAMATIC.

"Memories," Crespi. "Purity and Sinfulness," Borch.

"Thoughts at Twilight," Kendall.

"Romance d'Amour," Schenck.

The first is a cantabile melody in D, while the second is a combination of first, a tender love theme in D, and second, a passionate minor theme in D minor. Kendall's piece is a pensive reverie in G, with a contrasting section in E flat. The same remark applies to the Romance, and these last two are of the melodious dramatic type so much desired by picture musicians.

"Boutonniere Suite"; (1) "Clematis," (2) "Camelia," (3) "Canterbury Bells," Tonning. Three light dramatic numbers in B flat and G. The first has a touch of appassionato on page 2, the second is

quiet and the third has a rhythmic melody of original design.

"May Dreams," Borch. "Serenade Romantique," Borch. "Entr'acte," Colby.

"Constance," Golden. The first is an andante in G minor with an appassionato section in the middle as contrast.

"Entr'acte" is a tone poem in F with solo for cello contrasted with an A minor section for flute and clarinet. "Constance" is an unusual work. Given in two sections as "Theme" and "Romance" the first page (G minor) may be used also as a love theme separately, while the Romance is a piu mosso in E minor. The two may be smoothly joined together if desired.

"Sunset Sketches," Kempinski. (1) "Slumbers," (2) "Gloaming."

AGITATOS.

A series of agitatos and furiosos by Kiepert, Minot, Andino, etc., furnish the necessary medium for translating hurry scenes. Number 33 is for pursuit and races. Number 11 for storm scenes. Numbers 1, 8, 37 and 27 for general use. Number 69 by Minot and Number 49 by Shepherd are exceptionally fine.

"Dramatic Finale," Smith. This is a useful little work, as it is in between the heavy agitato and the lighter dramatic numbers, and at the same time keeps an under-current of tensile suspense.

MYSTERIOSO.

"Greysome Mysterious," No. 31, Borch.

Here we find a number that proves excellent for greysome scenes, as for instance in the film "Dr. Jekyll and Mr. Hyde." In G minor an ominous theme in the bass, accompanied by tremolo chords on weird combinations in the treble, gives the mysterious effect desired on scenes of this character.

RELIGIOUS (CHIMES).

"Melody of the Bell," C. Herbert.

This is indicated for cloister or church scenes, and is so constructed that the entire two pages may be played as a chime solo with accompaniment.

Opened by David E. Grove.

David E. Grove of Dallas, organist and musical director of St. Mathew's Cathedral and the Scottish Rite Cathedral, gave the dedicatory program at St. Paul's Methodist Church, Abilene, Texas, on the organ presented to the congregation by Mr. and Mrs. H. O. Wooten. The instrument is a two-manual Hillgreen-Lane and well adapted to the demands which will be made upon it. Mr. Grove was assisted by the St. Paul choir. The program included: Concert Overture, Rogers; Andante Cantabile, from the Fifth Symphony, Tschaikowsky; "By the Lake of Galilee," Barton; "Christmas Musette," Mailly; Prelude to "The Deluge," Saint-Saens; "Within a Chinese Garden," Stouhant; "Gesu Bambino," Yon; March in E flat, Rogers; Fantasia, Best.

Claude Deagan Returns.

Claude Deagan of J. C. Deagan, Inc., the manufacturers of chimes, etc., and son of the head of that house, has returned from California and is again at his desk in the Deagan factory in Chicago. Mr. Deagan spent a year in California for his health and returns greatly improved.

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Doane Guest of Heyman.

Sir Henry Heyman recently gave an entertainment in San Francisco in honor of John Doane, the New York organist, who was passing through the city on his way from San Diego, where he had been playing on the organ in Balboa Park and taking his vacation. The entertainment took the form of a luncheon in the red room of the Bohemian Club, and the guests were prominent organists, other musicians and literary people of San Francisco. Those invited by Sir Henry were Haig Patigan, president of the Bohemian Club; E. H. Lemare, Wallace Sabin, George Edwards, George S. McManus, Benjamin S. Moore, W. W. Carruth, J. S. Thompson, Harry Robertson, Henry L. Perry, Edward F. O'Day and Uda Waldrop. A witty speech on the general subject of organists—with and without monkeys—brought a storm of appreciation to Mr. O'Day. Harry Robertson delighted all with a canzona, and the party reluctantly separated after three hours.

Church Gives Calloway Purse.

T. C. Calloway, organist and choir director of the First Baptist Church, Montgomery, Ala., was presented recently with a sum of money by the church as a token of esteem and in recognition of his efficient and faithful service as organist of this church for twenty years. Mr. Calloway has been giving recitals every Sunday evening for three years. He recently opened a new Möller organ at Albany, Ala., with a recital.

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An Experiment in Competition

By ALBERT COTSWORTH

The speaker said impressively: "The grocer, the milkman, the 'movie' man and the dancing halls and parks all find you out and let you know what they have to sell and where you can find them. You can't hide in a big apartment-house or live in a bad neighborhood or camp in a hall bedroom but you have hands reached out to get hold of you in a business way. The church must do the same if she expects to hold her own or grow."

A few nights later I passed through the crowds on the brilliantly-lighted square just two blocks from my own church home. On two opposite corners crowded forty young men nice, clean looking, well-put-up chaps with the same sort of life in every movement—the same material which furnished the sinews of war and went through French mud and pain and horror with brave, tight lips. They stood in jolly groups, sometimes with arms over the shoulders, but all happy in one another's laughter and jokes. They were "dressed up" as to new straw hats and flowing ties and polished shoes and just-right collars. A mature man can seldom see these healthy, potential fellows without a warming glow backward toward his own time when the world was an oyster for him to open. They are all right, these dear boys, God bless 'em, doing as all boys have ever done! Half a block down was a "movie" house with good music and pictures and seats for nearly a thousand—and usually every seat taken by men, women and children. Near the corner where the lads stood was a big new public ballroom, sure to have a perfectly waxed floor and equally sure to have music which would leap to meet the bounding pulses of youth which naturally loves to move. No exclusive club could furnish more delicious sensations. Only those who can't dance say it is not exhilarating, fascinating. It didn't need any figuring to know that a bit later the boys would swarm into the place where the music jazzed its urge.

I had no way of knowing where they came from. Perhaps from a hall bedroom, or perhaps they were slighting a good home and grieving honest parents by being headstrong. Anyhow, there they were, while I knew that over the way in my church the "Workers' Council" was having a supper together—a handful of fine-grained people devising earnestly, anxious and willing to give the best of themselves in the best of things—service. There was quiet pleasure and perhaps some self-denial in attendance there and at the ensuing "mid-week meeting."

found myself wondering if a combination of the groups was not possible—whether the lads on the street corner wouldn't have enjoyed the good supper the girls served and whether, if the dance hall had been regarded as "perfectly respectable," the church people would have been unhappy in the public ball room. It can be assumed that sinister forces sought the dance for evil ends and found material to work on in my forty boys. But perhaps the lads would have been susceptible to good suggestion, even in a dance hall, if it came in the right way from the right person. The way to make an indifferent thing bad is for good people to refuse to do it.

A city church has problems which are easily shelved in well-to-do suburbs or prosperous large towns. Distress that he can make so small a dent in so gigantic a task makes the little frictions in the Ladies' Aid Society or the height of the singers seem very small to the minister in city conditions. Town churches are located where once dwelt colonies of families in houses. A saloon or factory securing entrance on a residence street makes the "undesirable neighborhood" and householders sell out and flee in terror to purer points. It is funny how afraid everyone is of "evil." Theoretically we can "overcome evil with good." But the general habit is to run away from it. So the "best people" move away, those who can't sell stay and wait, and the rooming-house, boarding-house, delicatessen and that come in. More people than ever live near the churches, but somehow they fight shy and you can't get hold of them—people whom the church needs and who need the church people who need one another and could have joined forces and planned in unison.

But while the city task is big it is pulsating. The comfortable people in the suburbs almost seem smug by comparison. One learns to love the homely situations, to love the flowers that bloom in places where it is hard to grow, to delight in songs which are more than artistic because they make their own melody and harmony.

The speaker's hint about getting hold of people if you go after them is an applicable truth, however. We tested it out last winter with clever special events each calculated to make definite appeal. Results proved that a church can obtain a real following apart from its own clientele. Two things are necessary—insistent publicity and delivering the goods. You have to put aside what the cultured call "modesty" and boast shamelessly of your wares. And then you must leave no stone unturned, and no detail slighted which can strengthen your effort. Deliver a well-prepared entertainment or service as though there was no other way of doing it and it goes over unerringly.

One of the things done was to carry competition over into the picture shows' own camp. Illustrated songs suggested

illustrating a cantata. It may not be a new idea, but I have not heretofore encountered it in Chicago. For one of the Lent Sunday evenings Mauder's "Olivet to Calvary" was carefully prepared by five voices. The organist and singers were screened from sight after a short preliminary service, during which the pastor asked for a reverent reception of a portrayal in music and pictures of the most stupendous event in history. At such times everything depends on the minister. He can so set the mood and create the atmosphere that things are half done. This is one way of doing it with simplicity, stating definitely that it was not entertainment, and clinching all with the principle that people get out of everything what they put into it. In the darkened church the hymn "When I Survey the Wondrous Cross" was thrown on the screen for congregational singing. Half way through the cantata, the hymn "There is a Green Hill" was also sung, and "Rock of Ages" came as a finale.

The cantata was done without pause or break, the organ linking each number in continuity. For a full hour an audience which filled the church surrendered itself with tense interest. To those who were doing the music the answering thrill was gripping—the silence almost awesome. There was no doubt of the impression made, but it was reserved for the feeling voiced in the final hymn to discover just how the story had held and moved the audience. It did not need the comments that came afterward. Every soul had been stimulated.

I used about seventy pictures and spent hours in their selection. Fortunately for those in a large city the slide houses are few. But our local institution was a great factor. Purposefully omitted were the obvious or better-known pictures, and stress was laid on the wonderful details found in Tissot's exhaustive studies. Sometimes I used a number of slides to cover an episode—sometimes one speaking picture was held long in place. When I couldn't find just the right picture I used a graphic text. There was always something to link eye and ear, something to suggest if not to portray, something farther on if not in the present. Purposefully, too, there was no accenting of the Great Agony, no arousing of distress by appeals to emotions. The actual crucifixion was just flashed on the screen and then replaced with the shadow from the cross and its figure, or far-away views of Calvary and its crowds.

Of course, the large screen sheet was directly in front of the congregation with a fine double lantern and an enthusiast to manage it. I took one copy of the cantata and marked each place where the organist would play on the screen. I marked the name of the picture, too. Then we had several rehearsals so that the operator was familiar with the situations and knew what portion of the narrative was in progress. An assistant who could read music sat close to him

and just one measure before the picture was due to be changed tapped on the lantern desk. The system worked capitally, but needs thorough understanding—part of what is called proper preparation. Everything needs working out first by one person, then assignments and coordination.

Perhaps the remark of one auditor may be recorded as a sort of indicator: "Say, that's as fine as any 'movie.' I'm coming again." Perhaps he will. As likely as not he won't. But he has had his opportunity as Beecher said, all that the Lord gives is opportunity—we must do the rest. The real test was in the complete quiet, undisturbed for an hour, while the Great Tragedy told its story over again and stirred hearts and imagination by its tremendous eternal power.

As a practical addenda to this article it will be pleasurable to give the list of pictures used if anyone cares to write and request the same.

Bert E. Williams, A. A. G. O., for the last three years organist of the Spillman Theater in Cleveland, has been procured by the Southern Theater at Columbus as its organist. Mr. Williams had intended to do orchestral directing work at the Euclid Theater in Cleveland, but a flattering offer is said to have induced him to go to Columbus. He was formerly organist at St. John's Evangelical Protestant and the Broad Street Presbyterian Church in Columbus.

H. St. John Nafel, for more than nine years organist and choirmaster at Holy Trinity Church, Winnipeg, Man., has moved to Hagerstown, Md., where he is now organist and choirmaster at St. John's Episcopal Church. Mr. Nafel also will be connected with the factory of M. P. Möller.

THE BLOWER'S EPITAPH.

Charles F. Chadwick in his travels has discovered the following epitaph to an organ blower, which he sends to The Diapason:

Under this stone lies Meredith Morgan, Who blew the bellows of our church organ; Tobacco he hated, to smoke most unwilling, Yet never so pleased as when pipes he was filling, No reflection on him could be cast, Though he made our organ give many a blast; No puffer was he, though a capital blower, He could fill double G, and now lies a note lower.

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New York Tribune: "The organist rose triumphantly to the occasion. His playing constantly displayed excellent taste and a fine sense of proportion."—Krehbiel.

San Francisco Examiner, April 15, 1920: "Playing the organ simply and effectively is as difficult as drawing the nude in outline. Only masters can do it. Pietro A. Yon is one of the masters. He galvanized the audience into enthusiasm. There was no artifice about his playing, no trickery, no sophistication—only mastery, and nothing more."—Redfern Mason.

Chicago Evening Post, March 2, 1920: "Mr. Yon has a brilliant technique and a keen sense of how to make the organ effective as a concert instrument. The Bach Fantasia and Fugue in G Minor showed the breadth of his musicianship, and he played it with appreciation for the music and with clean technique. Mr. Yon has unusual command of the instrument."—Karleton Hackett.

Minneapolis Journal, December 18, 1919: "Both were played with the boundless resources of technic and equally boundless resourcefulness of mood characterization, of which Yon showed himself the possessor."—Vidor Nilsson.

Kansas City Times, April 28, 1920: "There was exquisite beauty of detail, well ordered perspectives and the utmost of delicacy of shading. The shallowly built, practical little church became, by the alchemy of his playing, dim aisled cathedral. The modern sonata of Pagella was rich in these effects, and the great Toccata and Fugue of Bach was a model of smooth and brilliant playing."

El Paso Herald, April 23, 1920: "Mr. Yon's technique is faultless. His hands move over the keys with the precision and perfect control of a great piano virtuoso, and his feet perform marvels on the pedal keyboard. Those of us who stood beside him as he played his 'First Concert Study' realized that he possesses probably the most remarkable pedal technique of any organist in the world."—George Daland.

San Francisco Chronicle, April 15, 1920: "Yon is a brilliant musician, a warmly temperamental interpreter and a person of magnetic radiations. A poetic fervor permeates all his readings. He is pre-eminently a lyric player, with a Latin fire that transmutes song into improvisation."—Ray C. Boca.

Los Angeles Daily Times, April 20, 1920: "Yon rendered a programme which brought out not only his exceptional gifts as an organist, but also his ability as a composer. The public rarely has an opportunity to hear concert works written for organ and played by so distinguished a musician. The familiar Bach Toccata and Fugue was very beautifully played and brought the musician applause and a demand for an encore."—Jeanne Redman.

Madison, Wisc., State Journal: "Mr. Yon's technique on the manuals and pedals and general command of the instrument is wonderful and above criticism. The Prelude and Fugue in A Minor of Bach gave Mr. Yon an opportunity to display his unerring technique."

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Recital Programs

Clarence Eddy, Chicago—Following is the program Mr. Eddy played before an audience of 1,000 people, and which a thousand others were unable to hear because there was not room in the edifice, at the First Methodist Church of Chicago Heights, Sept. 17, dedicating the Hinners organ: "Hosannah"; Theodore Dubois; Elevation; Edith Lang; Morning Song (new); Alfred Hollins; "Retrospection" (new); Charles Marshall, (a transcription by Clarence Lucas of the famous song, "I Hear You Calling Me"); Romance without Words and Caprice (new); Joseph Bonnet; "A Song of Consolation" and "A Song of Gratitude" (new); Rossetter G. Cole; Prelude in F (new); Frederick Groton; "At the Cradle Side" (new); Hugo Goodwin; "Morning Light" (new); Sigrid Karg-E�er; "Paraphrase on Gottschalk's 'Last Hope'; Karl Theodore Saul (Dedicated to Clarence Eddy); Intermezzo (arranged by Clarence Eddy) (new); A. Walter Kramer; Wedding March (new); William Faulkes.

Mr. Eddy gave two recitals at Grand Island, Neb., Sept. 29 and 31, in connection with the festivities marking the dedication of the First Presbyterian Church. The organ here is built by Hillgreen, Lane & Co. and has two manuals and thirteen speaking stops, with detached console. A noteworthy feature of Mr. Eddy's programs, as usual, was the featuring of American composers, especially the younger generation, in whom Mr. Eddy takes a deep interest. The program of Sept. 29 was as follows: "Hosannah," Dubois; Elevation; Edith Lang; Morning Song; Hollins; "Retrospection," Charles Marshall; Romance without Words and Concert Caprice; Bonnet; "A Song of Consolation" and "A Song of Gratitude" (new); Rossetter G. Cole; Prelude in F (new); Frederick Groton; "At the Cradle Side" (new); Hugo Goodwin; "Moonlight"; Karg-E�er; Paraphrase on "The Last Hope" by Gottschalk; Karl Theodore Saul; Intermezzo (arranged by Clarence Eddy); A. Walter Kramer; Spring Song; G. Waring Stebbins; Wedding March; William Faulkes; Sept. 31 he played: Prelude and Fugue in A-C-H; Bach; "The Swan," Saint-Saens; "The Swan," Charles A. Stebbins; Russian Boatmen's Song (arranged by Clarence Eddy); Anon; "Vision Fugitive" (dedicated to Clarence Eddy); Frederick Stevenson; "Mammy"; R. Nathaniel Dett; "Swing Low, Sweet Chariot"; Carl R. Diton; Caprice; and "The Answer"; William Wolstenholme; "Gesu Bambino" and "Hope" (dedicated to Clarence Eddy); Pietro A. Yon; "Ave Maria" (arranged by Gordon B. Nevin); Schubert; Toccata in E, Crawford.

William Lyndon Wright, New York—Mr. Wright gave the first recital in the New York University summer school following program the evening of July 8: Scherzo in A minor, Phillips; Berceuse; Dickinson; Prelude to "Kunghild," Kistler; Musette, van Woert; Intermezzo, Scherzo and Fugue, Wright; Toccata and Fugue in D minor, Bach; Pastoral, Reger; "Grand Choeur" in D, Rauh.

Edwin Stanley Seder, Chicago—Mr. Seder, head of the organ department at the Northwestern University School of Music, will give this program in the Fisk Hall, Evanston, Oct. 5: Prelude in G, Bach; Cantilene ("Prince Igor"), Borodin; Toccata, Gigue; "Vanya Polyan," (Russian tone-poem); Harvey B. Gau; Prelude to "The Deluge"; Saint-Saens; "The Brook," Dethier; "Epithalamie," "Elves" and "Rhapsodie Catalane," Bonnet.

Alfred E. Whitehead, A. R. C. O., Sherbrooke, Quebec—While spending the month of July at Truro, N. S., Mr. Whitehead played as follows at his old church, St. Andrew's Presbyterian: "Suite Gothique," Böllmann; Alleluia; Adagio; Allegretto and Finale from Symphony 6, Widor; Cantilene from Sonata in D minor and "Vision," Rheinberger; Finale in E flat, Faulkes; March from "Athalie," Mendelssohn; "March Gothique," Salome; Andante in D, Silas; Evensong; Easthope Martin.

At his evensong recitals at St. Peter's Episcopal Church, Sherbrooke, Mr. Whitehead played:

Aug. 1—Fantasia in G minor, Bach; Andante from Sonata 1, Bridge; Finale to Symphony 2, Widor.

Aug. 8—Finale in E flat, Faulkes; Chorale Prelude, "A Rose Breaks Into Bloom," Brahms; First Movement, Symphony 2, Vierne.

Aug. 29—Andante and Allegro, F. E. Bach; Introduction to "L'Enfant Prodigue," Debussy; "Marche Religieuse" in F, Guilmant.

Sept. 5—March from "Athalie," Mendelssohn; Adagio from Sonata; Bach; First Movement, Symphony 6, Vierne.

James T. Quarles, Ithaca, N. Y.—During the summer session of Cornell University Professor Quarles played ten recitals to crowded houses. Six were lecture-recitals. The programs in August were as follows:

Aug. 3—Sage Chapel, lecture-recital on English Composers; Sonata in G, Op. 28, Edward Elgar; "Zarafa," Coleridge-Taylor; Chorale Prelude, "Dundee," Purcell; "Song of the East," Scott; Canzone, King Hall; Shepherd's Dance; "Henry VIII," German; Finale in form of Overture, Hollins.

Aug. 8—Bailey Hall; Symphony in G minor, Op. 42, No. 6, first movement, Widor; Berceuse, from "The Fire Bird," Stravinsky; Chorale in A minor, Franck; "Melody for the Bergamo Bells," Sibelius; "Chanson Indoue" from "Sadko," Rimsky-Korsakoff; Finale from Symphony 1, Vierne.

Aug. 10—Sage Chapel, lecture-recital on American Composers; "Allegro Commodo," from Suite in D, Foote; "The De-

serted Cabin," Dett; "Allegro Giubilante," Federlein; "Andante Tristamente," Kroeger; Concert Piece in B, Parker; "Meditation a Sainte Clotilde," Philip James; Romance (Violin, Violoncello, Piano and Organ), Matthews; "A. D. MDCXX," MacDowell; Fugue on "Hail Columbia," Buck.

Marshall S. Bidwell, Cedar Rapids, Iowa—Mr. Bidwell gave a recital Aug. 22, while on his vacation in the East, on the large new Hook & Hastings organ in the South Congregational Church of Pittsfield, Mass. The church was filled and the recital was a great success. The organ has beautiful voicing. Mr. Bidwell writes. The program presented was as follows: "Variations de Concert," Bonnet; Canon; Schumann; "On Wings of Song," Melody by Mendelssohn; Whiting; Military March; Schubert; "In Springtime," Kinder; "A Desert Song," Shepard; Caprice ("The Brook"), Dethier; Evensong, Johnston; Allegretto, Merkl; Toccata from the Fifth Symphony, Widor.

Another recital was given by Mr. Bidwell before his return to Cedar Rapids in the Park Place Methodist Church at Norfolk, Va., to a crowded house, which, incidentally, contributed \$117 for the milk and ice fund. The program was: "Pilgrims' Chorus" (Tannhäuser), Wagner; Canon; Schumann; "On Wings of Song," (Melody by Mendelssohn); Whiting; Military March; Schubert; "In Springtime," Kinder; "A Desert Song," Shepard; Caprice ("The Brook"), Dethier; Evensong, Johnston; Minuet, Boccherini; Toccata (From the Fifth Symphony), Widor.

Lorenzo Pratt Oviatt, Bridgeport, Conn.—Mr. Oviatt, organist and director at the First Baptist Church, gave a recital at the First Congregational Church of Milford, Conn., Aug. 19, playing these compositions: Prelude and Fugue in E minor, Bach; Allegro Vivace from Fifth Symphony, Widor; Melodie, Huerter; "A Song from the East" and "Vesperale," Cyril Scott; "Sunday Morning on Glion," Bendl-Stanley; "Mentou Gothique," Boellmann.

Sibley G. Pease, Los Angeles, Calif.—Recent special service programs at the First Presbyterian Church, included: "Sunshine and Shadow," Buck; "A Tear," Moussorgsky; Prayer in E flat, Lemaire; Prelude to "The Deluge," Saint-Saens; "Reverie Triste," Ferrata; Allegro quasi Marcia, Cole; Prelude and Fugue in D minor, Bach; "Vesperale," Frysinger (dedicated to Mr. Pease); Scherzo in Canon form, Weisse; "Speranza," Yon; Andante Cantabile, Tschaikowski.

James C. Warhurst, Philadelphia—Mr. Warhurst, organist and choirmaster of Gettysburg Baptist Church, Philadelphia, played the following selections at the Baptist Temple, Brooklyn, in August:

Aug. 8—"Illi cieli immensi," Marcello; Festival March, Foote; Prelude, Heroic, Faulkes; Berceuse, Hlinsky; "Laudate Dominum," Frysinger; Sketch a la Minuet, Reiff.

Aug. 15—Prelude on "Come Thou Almighty King," Warhurst; Grand March from "Aida," Verdi; Introduction, Chorale, and "Minuet—Gothique" from "Gothic Suite," Boellmann; "Eventide," Frysinger; Largo, Handel; "Hosanna," Faulkes.

Aug. 22—"Alleluia," Faulkes; Melodie-Pastorale, Reiff; "Marche Gothique," Salome; Prelude in G minor, Dubois; Nocturne, Gillette; Scherzo in G minor, Blum; Evensong, Martin; "Grand Choeur" in D, Spence.

Aug. 29—Allegro from Second Sonata, Callaerts; "Cantique d'Amour," Strang; "Hosannah," Dubois; "Jubilate Deo," Silver; Pastorale from Second Suite, Rogers; Festival March, Becker; "Shepherd's Evening Prayer," Nevin; "Marche Pontificale," Callaerts.

Sept. 5—Epiphany from Second Organ Suite, Rogers; Toccata in G, Dubois; "Grand Choeur" in F, Salome; Pastorale, Foote; Prelude from Sonata in C minor, Guilmant; Scherzo from Second Organ Suite, Rogers; "Grand Choeur" in D, Spence.

A. G. Colborn, Stapleton, England—In a recital at the Congregational Church of Cleveton Aug. 19, Mr. Colborn gave a program on which American compositions had a prominent place. He played: Festival March, E. R. Kroeger; "At Evening" (Ralph Kinder, Introduction to "The Seven Last Words," Haydn); "Evening," Gordon B. Nevin; Chorus in E flat, Arthur G. Colborn; Slumber Song (violin), Colborn; Melody in D, Colborn; Sortie, Faulkes.

At St. Stephen's Church, Bristol, July 29, Mr. Colborn played as follows: "Thanksgiving," H. Sandford Turner; Larghetto (from a Trio), Mozart; Cradle Song, Melartin; "Entrada," E. Torres, (Spanish, published 1920); Slumber Song, (Violin, R. H. Shiles), A. G. Colborn; Sortie, E. minor, Faulkes.

Dr. Ray Hastings, Los Angeles, Calif.—Among the recital numbers played in the Auditorium during the first week were: "Temple Prelude," Petrali; "St. Cecilia Bagpipe," Yon; Prayer from "Loehengrin," Wagner; Evening Song, Schumann; Serenade, Schubert; "Melodie d'Amour," Batiste; Capriccio, Lemaire; "Invocation," Mailly; "Solitude on the Mountain," Bull; Grand Offertory, "The Choir Celestial," Doud; "Chorus of Welcome," "Moment Musical" ("Temple Chimes") and "Exaltation," Hastings.

At the First Baptist Church, Oakland, Calif., Aug. 15, Mr. Hastings gave this popular program: March, "Victory," Kern; "O Star of Eve," Wagner; "Moment Musical," Schubert; Sextet from "Lucia," Donizetti; Intermezzo, "Just for Fun," Hastings; "Exaltation" (new), Hastings.

Gordon Baich Nevin, Johnstown, Pa.—Mr. Nevin gave a recital on the Wirsching organ in St. Mark's Lutheran Church Aug. 26 to mark the inauguration of the chimes installed in memory of J. H. Troutman. Mr. Nevin played as follows:

Concert Overture in B minor, James H. Rogers; "In Moonlight" and "Jour de Printemps" (Spring Day), Ralph Kinder; "Love-Death" (from "Tristan and Isolde"), Wagner; Overture to "Zampa," Herold; "The Angelus" ("Scenes Pittoresques"), Massenet; Festal Procession, Jordan; Bach; Nevin; Improvisation, Fountain Reverie, Percy E. Fletcher; Scotch Fantasy, Will J. Macfarlane.

John T. Erickson, New York City—Mr. Erickson gave the dedicatory recital on a two-manual built by the Hall Organ Company for the Swedish Congregational Church of Bridgeport, Conn., Sept. 16. His program included: First Sonata, first movement, Mendelssohn; Largo, "New World," Mendelssohn; Dvorak; Canzonetta, Godard; Fanfare from the church Chimes, Harris; "In Paradisum," Dubois; Caprice, Grieg; Overture, "Light Cavalry," Suppe; Serenade, Rachmaninoff; Arabesque, Wrangle; "Chant sans Parole," Tschaikowski; "To a Wild Rose," MacDowell; Hallelujah Chorus, Handel.

Minor C. Baldwin, Middletown, Conn.—Mr. Baldwin has returned to Connecticut after a recital tour in which he played ten times, among the places in which he was heard being Shreveport, La., Jefferson City, Tenn., and Rogersville, Tenn. In Shreve-

port, at the Central Christian Church, his program included: Great G. Minor Fugue, Bach; Reverie, Baldwin; Sonate, Fleuret; "Consolation," Baldwin; Adagio et Menute, Haydn; "Etude Symphonique," Bosse; Allegretto, Cametti; Intermezzo Mexicana, Yradier; Overture, Rossini; "By the Sea," Schubert; "Alla Siciliana" and "Presto," Handel.

John Knowles Weaver, Tulsa, Okla.—On a hot Sunday afternoon, Sept. 12, a large audience assembled in the Henry Kendall Organ Chapel, head Professor Weaver gave the first recital of the 1920-21 school year. The program consisted of the following organ numbers: Fugue in G minor, Bach; Second Serenade, Andrews; Offertory, "St. Cecilia," No. 2, Batiste; "At Even," Siddall; Concert Caprice, Turner; American Rhapsody, Yon.

Edward C. Hall, Butte, Mont.—Mr. Hall, choirmaster and organist of the First Baptist Church, began the fall season on Sept. 5 by giving his 63rd recital in Butte, at which time he added the following program: Toccata in D minor, Novello; Reverie, Baldwin; "Nearer, My God, to Thee," Baldwin; "Everlasting," Fry-singer; "Gloria in Excelsis," Harrison; Festival March in B flat, Tozer.

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BONNET TO ARRIVE OCT. 25.

Will Sail from France Earlier for His American Tour.

Joseph Bonnet will sail from France Oct. 16, on La Savoie, due to reach New York City about Oct. 25. Mr. Bonnet will make an extensive tour of the United States. The Canadian tour is already booked. It had been Mr. Bonnet's intention to arrive the first of February, but the demand for his appearances here has induced him to leave this month at the beginning of the season. Mr. Bonnet will re-appear in many of the cities where he has already played in addition to new bookings.

Play Duets for Organ and Piano.

Charles H. Lawrence, F.A.G.O., organist and director of music in the Flagler Memorial Church, St. Augustine, Fla., spent his vacation with his parents at Sac City, Iowa, where he and Miss Eva Kurtz, instructor in piano at the Iowa State College at Ames, provided piano and organ duets for the services in the Presbyterian Church. Aug. 29 they gave the following duets, many of them arranged from the piano score by the performers: Second Mazurka, Godard; Pastorale in A, Guilmant; "La Regatta Veneziana," Liszt-Micko; Concerto Gregoriano, Yon; Prelude in C minor, Czerwonky; Concerto in A minor, Grieg, first movement; "Evening Star," Wagner-Liszt; Sixth Hungarian Rhapsody, Liszt. Yon's Concerto Gregoriano, played for the first time as a duet in Iowa, was received with special approval. Other numbers played for services were the Fantasia for organ and piano by Demarest and Etude in D flat, Liszt. Mr. Lawrence is planning the usual series of public recitals for the coming season on the three-manual Roosevelt organ at St. Augustine.

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First Presbyterian in the Southern City Has Fine Instrument—Among the Special Features Is a "Stentor" Organ.

What is pronounced to be one of the finest organs in the South was dedicated at Atlanta, Ga., Sept. 19 in the First Presbyterian Church, with a recital by the organist of the church, who is also the city organist of Atlanta—Charles A. Sheldon, Jr. The organ is a four-manual built by Henry Pilcher's Sons of Louisville, Ky., according to a scheme drawn up by Mr. Sheldon. It was installed under the direction of Edward A. Haury of the Pilcher factory. Mr. Sheldon's program was preceded by an address on the "Choir Invisible," by Dr. J. Sprole Lyons, the pastor. The choir also took a prominent part. The organ selections included: Toccata and Fugue in D minor, Bach; Pastorale, from Sonata in D minor, Bach; Guilman; "Narcissus," Nevin; Scherzo, Dethier; Improvisation; "Marche Funèbre et Chant Seraphique," Guilman; Summer Sketches, Lemare.

The organ has several unusual features, such as a special "stentor" organ. The specification of stops is as follows:

GREAT ORGAN.

Open Diapason, 16 ft.
Open Diapason, 8 ft.
Melodia, 8 ft.
Dulciana, 8 ft.
Gamba, 8 ft.
Great Flute, 8 ft.
Octave, 4 ft.
Trumpet, 8 ft.
Echo Chimes, 20 tubes.

SWELL ORGAN.

Bourdon, 16 ft.
Violin Diapason, 8 ft.
Stopped Diapason, 8 ft.
Aeoline, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Flute Harmonic, 4 ft.
Dolce Cornet, 3 rks.
Flauto, 2 ft.
Oboe, 8 ft.
Cornopean, 8 ft.
Contra Fagotto, 16 ft.
Vox Humana, 8 ft.
Tremolo.

CHOIR ORGAN.

Contra Viole, 16 ft.
English Diapason, 8 ft.
Concert Flute, 8 ft.
Unda Maris, 8 ft.
Dolce, 8 ft.
Flute d'Amour, 4 ft.
Clarinet, 8 ft.
Harp, 61 notes.

SOLO ORGAN.

Solo Flute, 8 ft.
Great Gamba, 8 ft.
Celeste, 8 ft.
Orchestral Oboe, 8 ft.
Saxophone, 8 ft.
French Horn, 8 ft.
Ophicleide, 16 ft.
Tuba, 8 ft.
Clarion, 4 ft.
Tremolo.

ECHO ORGAN.

Echo Flute, 8 ft.
Vox Angelica, 8 ft.
Viol Aetheria, 8 ft.
Vox Seraphique, 8 ft.
Piccolo, 2 ft.
Vox Humana, 8 ft.
Tremolo.

STENTOR ORGAN.

Stentorphone, 8 ft.
Double Flute, 8 ft.
Violoncello, 8 ft.
English Horn, 8 ft.

PEDAL ORGAN.

Resultant, 32 ft.

Open Diapason, 16 ft.

Bourdon, 16 ft.
Soft Bourdon, 16 ft.
Violone, 16 ft.
Contra Viol, 16 ft.
Great Flute, 8 ft.
Dolce Flute, 8 ft.
Tuba Profunda, 16 ft.
Violoncello, 8 ft.

School Will Re-open Oct. 12.

Dr. William C. Carl has returned to New York from his summer trip and the Berkshire Music Festival, and has resumed his work at the First Presbyterian Church. The new motet choir has been selected and will sing for the first time Oct. 3. The edifice is one of the most beautiful in America. It has been closed fourteen months for enlargement and alterations. The new Skinner organ is not yet ready. A substitute instrument has been installed, awaiting the completion of the new organ. The Guilmant Organ School re-opens Oct. 12 with the largest enrollment yet made at this institution. The scholarship examinations will be held Friday, Oct. 8, at 10 a. m. Clement R. Gale, Warren R. Heddle, Willard Irving Nevins and the other members of the faculty have already returned from their holidays.

Returns to Evanston Church.

Mrs. W. Middelschulte has returned to the First Presbyterian Church of Evanston as organist and choir director. She held this position until the return of Elias Bredin, who has now gone to a college in Ohio. Mrs. Middelschulte's work at this church was such that her return was sought and welcomed by the large congregation which worships at this church.

Hook & Hastings at St. Paul.

A Hook & Hastings three-manual organ of thirty-two speaking stops and 1,800 pipes has been completed in the First Church of Christ, Scientist, at St. Paul and was played for the first time Aug. 29, with Miss Edna Barden, the church organist, at the console.

SUPERIORITY OF THE CHORALE.

Kingston, N. Y., Sept. 12, 1920.—Editor of *The Diapason*: In his scholarly review of "Twenty-two Short Preludes to Gospel Hymns," by Fritz Reuter, in the September *Diapason*, Mr. Milligan, it seems, takes exception to Professor Reuter's assertion that "it is universally conceded that in point of intrinsic musical value the chorales of our German Lutheran Church are undoubtedly superior to the great number of the English hymns." In support of Professor Reuter, I take the liberty to call Mr. Milligan's attention to a few opinions of other authorities upon just this subject. Under "Chorale" in the New International Encyclopedia offers the following, in part: "But even without the original rhythmic, THE FINE SIMPLICITY AND STYLISH SOLEMNITY OF THE CHORALE RENDERS IT AN IDEAL FORM FOR THE EXPRESSION OF RELIGIOUS FERVOR." The Dictionary of Music and Musicians, edited by Sir George Grove, justly writes thus on the "intrinsic musical value" of the chorale: "The movement [meaning congregational singing] passed rapidly over Germany, and produced in a short time a literature of sacred hymns and tunes WHICH CANNOT BE SURPASSED FOR DIGNITY AND DEVOTIONAL EARNESTNESS." And, finally, Paul Reuter, professor of music at the Lutheran Normal School, Seward, Neb., (not related to Fritz Reuter, I think), in his able essay on "Music and the Reformation" to be found in "Four Hundred Years" (Concordia Publishing House, St. Louis), has

this to say: "And as to our chorales, they are commonly conceded to be unequalled models of their type, and are finding their way into the better English and American hymn-books of all denominations." Dean Peter Christian Lutkin, "Music in the Church": "Even in the Church of England, the liturgy of which is modeled after that of our church, (see Dr. Jacobs' *Lutheran Movement in England*), and which has better music than the other Reformed bodies, the superiority of the Lutheran hymns is recognized." In "Christian Life in Song" an Anglican writer candidly avers: "We have not one composition corresponding with the earliest burst of German song. This primary formation with its massive strength and its mountain ranges upheaved by the great inward fire of the Reformation, with the Churches of England ALTOGETHER WANTING, AND THE DEFICIENCY IS SIGNIFICANT." [The caps are mine.] No doubt many similar verdicts on the chorale can be found; however, these may suffice. Respectfully,
H. BRUNING.

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PHILADELPHIA: "Showed fine musicianship."

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"A masterly performance. All of his numbers were played from memory, and into all of them he instilled that brilliancy of which he is capable and with which his Chicago acquaintances have become familiar."

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Suggestion for Copying Music

By WILLIAM RIPLEY DORR
Director of Emmanuel Choir,
La Grange, Ill.

Every choir director has run across hymn tunes, arias, kyries, responses and other musical fragments which he would like to use if he had some cheap and easy way to obtain enough copies for his whole choir. There are many copying devices, but all have certain drawbacks. The waxed-paper mimeograph stencil is very fragile, and usually the copies are difficult to read. The first few copies from a hectograph are good, but if more than twenty-five, or thirty are printed, the last ones are faint and it strains the eyes to read them.

But there is a cheap, easy and altogether satisfactory commercial process which is useful for reproducing an unlimited number of copies of any kind of musical matter, typewriting or manuscript—the ordinary commercial blueprint process.

To make a blueprint, a "tracing" is necessary, made in India ink on commercial tracing paper. Obtain a ruling pen, India ink, a T-square, a triangle and a drawing board from a draughtsman friend or a high school student taking mechanical drawing. To make the staves put a piece of regular ruled music paper on the drawing board, with a piece of tracing paper over it, which is a little larger than the finished copies are to be. Then, with ruling pen and drawing ink, go over the lines of the music paper, thus reproducing as many staves on the tracing as you need for the purpose at hand. This saves all the work of measuring out the staves. Next take the tracing paper from the drawing board and put it on a typewriter with a piece of black carbon paper under it, with the carbon side uppermost, then write on the typewriter on the machine the carbon paper will leave its impression on the back side of the tracing. Now put in the title at the top, and the words to be sung in their proper place between the staves. Be sure to space out the words so that they will agree with the bars of music. Of course the words can be put in by hand, but the typewritten words are easier to read and look better. Next write in the music with India ink and a lettering pen, and the tracing is finished.

If you live in a good-sized town any architect or engineering firm can give you the name and address of a commercial blueprint company. Take the tracing to it and it will make as many copies as you wish, and the charge should not be more than 5 cents each for an ordinary sheet. Some blueprint firms have special rates for architect's specifications, which are made from a special thin tracing paper called "specification paper," and are standard size $8\frac{1}{2}$ by 11 inches. If the company you patronize has this special rate, it will pay you to adapt your work to its requirements and get the lower rate. You can probably get two or three short compositions, or two hymns with all their verses, on one specification sheet, and you can cut them apart with scissors or a paper cutter afterward. If there is more than one composition on a sheet, draw a line in pencil on the tracing where they are to be cut apart, and a faint line which makes a guide for cutting will appear on every print.

If there is no blueprint company in your town, any high school senior taking mechanical drawing can get the materials and print the copies for you, and could probably even make the tracing for you.

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An anthem with much contrast in the matter of vocal effects. It can be sung by quartet or chorus and is especially suitable for the Fourth Sunday in Advent, the Sunday before St. Thomas's day. Length, 8 pages.

STEANE, BRUCE *Sing unto God* Octavo No. 13,005 .16
An excellent anthem of medium difficulty especially suitable for small choirs. Length, 9 pages.

HYATT, N. IRVING *Thanks be to God* Octavo No. 13,176 .16
An anthem of praise character for festal or general use. While not difficult, it needs careful practice. It is slightly florid in style but tuneful and melodious. Length, 10 pages.

SPENCE, WILLIAM R. *I will magnify Thee, O God* Octavo No. 10,951 .12
An easy tuneful anthem for general use, also suitable for Thanksgiving, effective with quartet or chorus. Length, 6 pages.

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if you gave him a good copy. Or you can buy the commercial blueprint paper and a large printing frame from any photographic supply house, or one of the big Chicago mail order houses, and do the printing yourself.

To print the copies it is necessary first to cut the blueprint paper the desired size, and this cutting should be done in a room in which the light is subdued. Place the tracing on the glass in a printing frame face down, then put a piece of blueprint paper over it, with the sensitive side down, put on the back of the frame and expose it glass side up to the direct rays of the sun for about two minutes. Then remove the print from the frame and plunge it into cold water and move it around, which causes the lines to turn clear white and the background a dark blue. If the lines are not white enough or if the background is too dark, reduce the time exposure; if the background is not dark enough, increase it. Let the prints remain in the water a few minutes, rinse them, and hang them up to dry. If a rapid printing paper is used the exposure can be made to a mercury vapor light.

There are several variations to this process. Some produce prints with sepia or black background. By making a blueprint on very thin paper, and printing the copies through that, it is possible to make blue, brown or black line prints on a white background, but the ordinary process described above is the simplest, cheapest and quickest.

The choir of fifty boys and men of Christ Episcopal Church, St. Paul, Minn., has resumed activities after a summer rest of two months. The choir, under the direction of Harry Irwin Metzger, organist and choirmaster, is planning a busy year. In addition to a musical service the last Sunday in each month, it will give the following cantatas: Nov. 28, "The Holy City," by Gaul; Dec. 26, "The Messiah," by Handel, besides two Lenten cantatas: "The Crucifixion," by Stainer, and "The Seven Last Words," by Dubois, and an Easter cantata, "The Divine," by Marks. Mr. Metzger believes in paying choir boys. In addition to their salaries they have social times every two months, prizes for efficiency and attendance, and a summer camp of two weeks. Mr. Metzger has compiled a set of exercises for the boy voice which he uses with great success.

Walter Wismar and his Schubert Trio, consisting of flute, violin and organ, gave a church concert at Wentzville, Mo., Aug. 22, under the auspices of the Emmanuel Choir, the Rev. H. D. Mensing, director. The following program was rendered: Organ, Anniversary March J. Lawrence; Erb; flute, "Malinconia" De Lorenzo, (Miss Estelle Beute); organ, Allegretto, Wolstenholme; violin, "By the Brook," De Poisdefre (Walter Kern); organ, "Home of the Sons," variations; Ernst Rehm; Schubert Trio, "Student," Dröhl; organ, Caprice, H. Albrecht; Matthews; dir., "The Lord Is My Shepherd," Smart (Mrs. A. Buecher and Mrs. W. Kern); Schubert Trio, "Evening on the Lake," Behr, and "Salut d'Amour," Elzar; organ, "The Rippling Brook," Jamie; R. Gillette.

Dr. Miror C. Baldwin of Middletown, Conn., gave a recital at Jefferson City, Tenn., Aug. 2, in the Baptist Church. His program contained several Bach numbers, a concerto by Handel and the overture to Wagner's "Tannhäuser."

Joseph J. Dreher, organist of the Sacred Heart Catholic Church at Dubuque, Iowa, and principal of the school connected with this large parish, passed several days in Chicago early in September and looked over the large organs in the city. Mr. Dreher's church contemplates the reconstruction of its organ and a considerable enlargement of it.

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STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1920.

State of Illinois.

County of Cook—ss.

Before me, a notary public, in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and, if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash avenue.

Editor—Same.

Managing Editor—None.

Business Managers—None.

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the

names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock): Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (if there is none, so state): None.

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S. E. GRUENSTEIN.

Publisher.

Sworn to and subscribed before me this 27th day of September, 1920.
(Seal) MICHAEL J. O'MALLEY.
My commission expires March 8, 1924.

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**Headquarters.**

The guild began its fall activities with a unique "ceremonial session" Sept. 23 for the purpose of installation of officers and the conferring of certificates on the newly elected associates and fellows. The past warden, Clifford Demarest, inducted into the office of warden Dr. Victor Baier of Old Trinity, who made a felicitous speech, hinting at many plans for the future of the guild. The new warden then bestowed upon Oscar Franklin Comstock, general secretary, and Miles P.A. Martin, general treasurer, the insignia of their offices. The new councilmen were likewise obligated to perform their duties conscientiously and for the good of the guild.

The certificates were distributed to the successful candidates by the chairman of the examination committee, Warren R. Hadden. The climax of the evening was reached with the speech of the chaplain, Dr. William T. Manning of Old Trinity, who congratulated the guild upon the accomplishments of the past. Refreshments closed a delightful evening.

Northern California.

Arrangements are under way for a series of recitals in the First Congregational Church, Oakland, Cal., at 4 o'clock in the afternoon, to be given in connection with the music department of the Oakland public schools, under the auspices of the Northern California chapter. Many of the most prominent members of the guild have signified their willingness to give a program, and it is hoped that con-

siderable interest will be manifested on the part of the public in attending these recitals.

Miss Virginie de Fremery is dean of the chapter. The secretary is Edgar L. Reinhold. Mrs. Naomi Weaver Gannon is treasurer. This organization now has fifty-five members in the bay cities.

Buffalo Chapter.

The master class to be conducted by Charles M. Courboin in Buffalo next spring is to be under the auspices of the Buffalo chapter, and not under those of the Western New York chapter, as incorrectly reported to The Diapason.

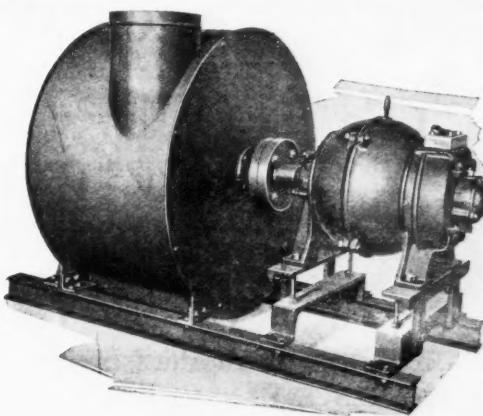
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